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Doctor WHO MAGAZINE™

No.154 • NOVEMBER 1989

TENTH ANNIVERSARY ISSUE!

● TOM BAKER POSTER INSIDE!

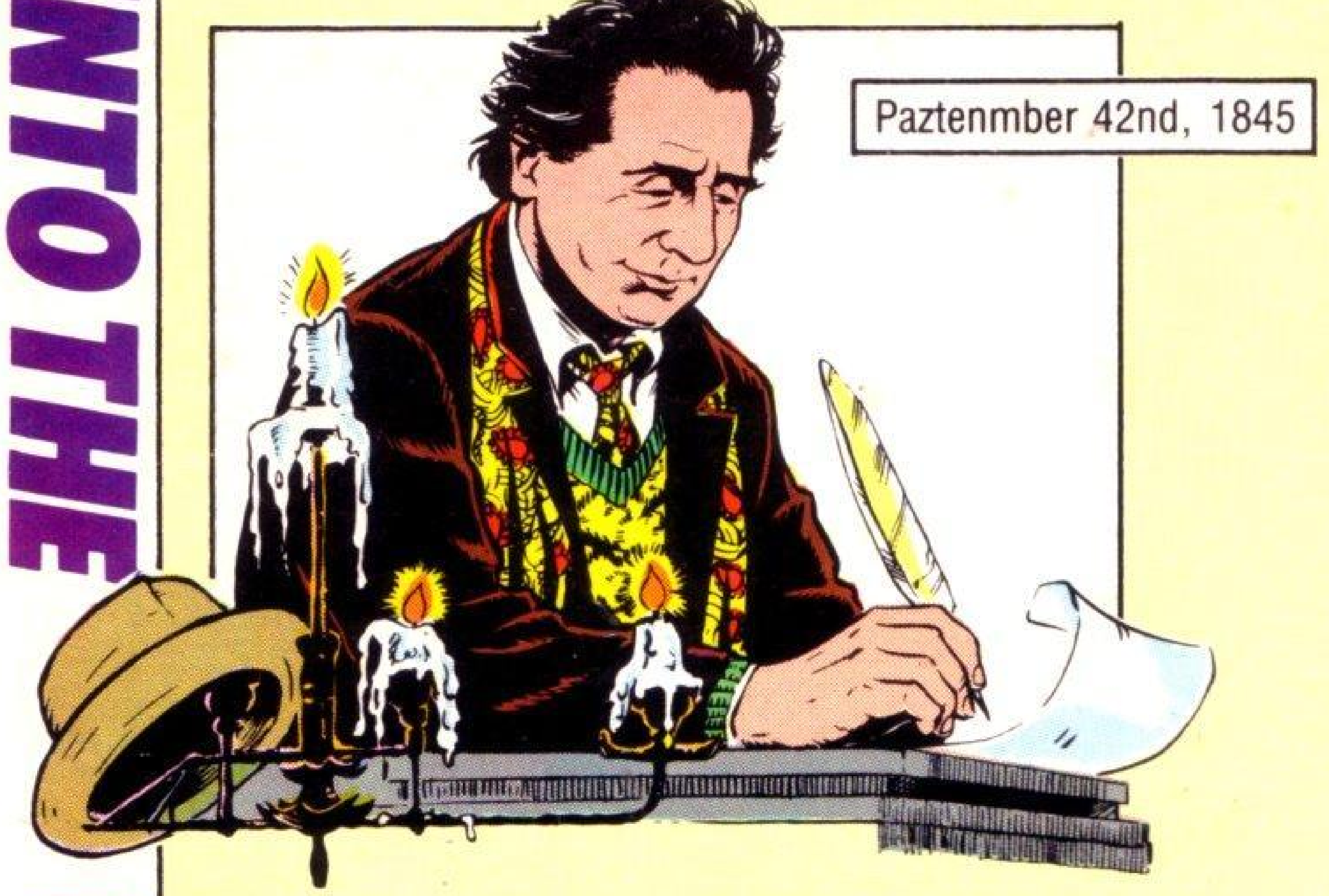
● THREE COMPETITIONS

SOMETHING TO SHOUT ABOUT!

DON'T MISS

- *NEMESIS OF THE DALEKS*
- EXCLUSIVE SYLVESTER McCOY AND SOPHIE ALDRED INTERVIEW

INTO THE VORTEX



Dear All,

Imagine my concern when I discovered the two envelopes addressed to **Marvel Comics** about their *Doctor Who* publication almost got mixed up. There was one for the first issue you see, written by my former self and posted from Ganymede. I should have known better than to call in at the same local post office to post this congratulatory message . . . Between myselves, I almost managed to confuse quite a few readers of ***Doctor Who Weekly*** in 1979!

Anyway, I hope you enjoy this Tenth Anniversary Issue. As you can see my Terra-bound colleagues at **Marvel** have returned the Magazine to its forty-page format. They've added more colour pages and this issue also carries a pull-out, colour poster to make up for the new price. (This unfortunate rise is caused once again by increased production costs, particularly photographs and printing).

Don't forget to pick up the **Tenth Anniversary Special,** either. I had to really badger a six-limbed arthropod on Arcturus Seven for a copy. I'm sure your local newsagent will be much easier to deal with.

Before you set about enjoying this anniversary issue, I have to say that **Issue 879** isn't as good as my former self makes it out to be. It's even better! I suspect it's the square root factors in its last digit that really appeal to me . . .

Happy times and places,

The Doctor

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Tom Baker and Dalek from a publicity shoot at the BBC for Genesis of the Daleks. *This picture was used as the cover for Issue 1 of* Doctor Who Weekly *in 1979* **2**

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UNKNOWN TO THE GREAT ONE, SCANT FEET AWAY STANDS ANOTHE
GREAT ONE WHO HAS PONDERED THE SAME QUESTION FOR 10,000 YEAR
WHICH WAY DO I GO?

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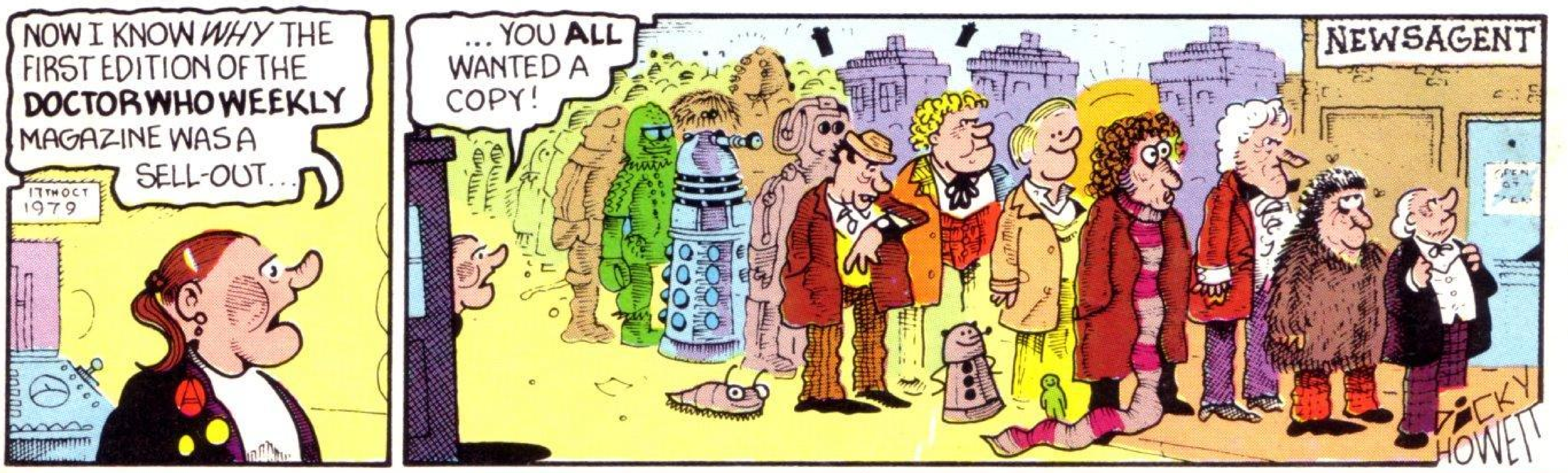
NOW I KNOW WHY THE FIRST EDITION OF THE DOCTOR WHO WEEKLY MAGAZINE WAS A SELL-OUT...
17TH OCT 1979
...YOU ALL WANTED A COPY!
NEWSAGENT
DICKY HOWETT

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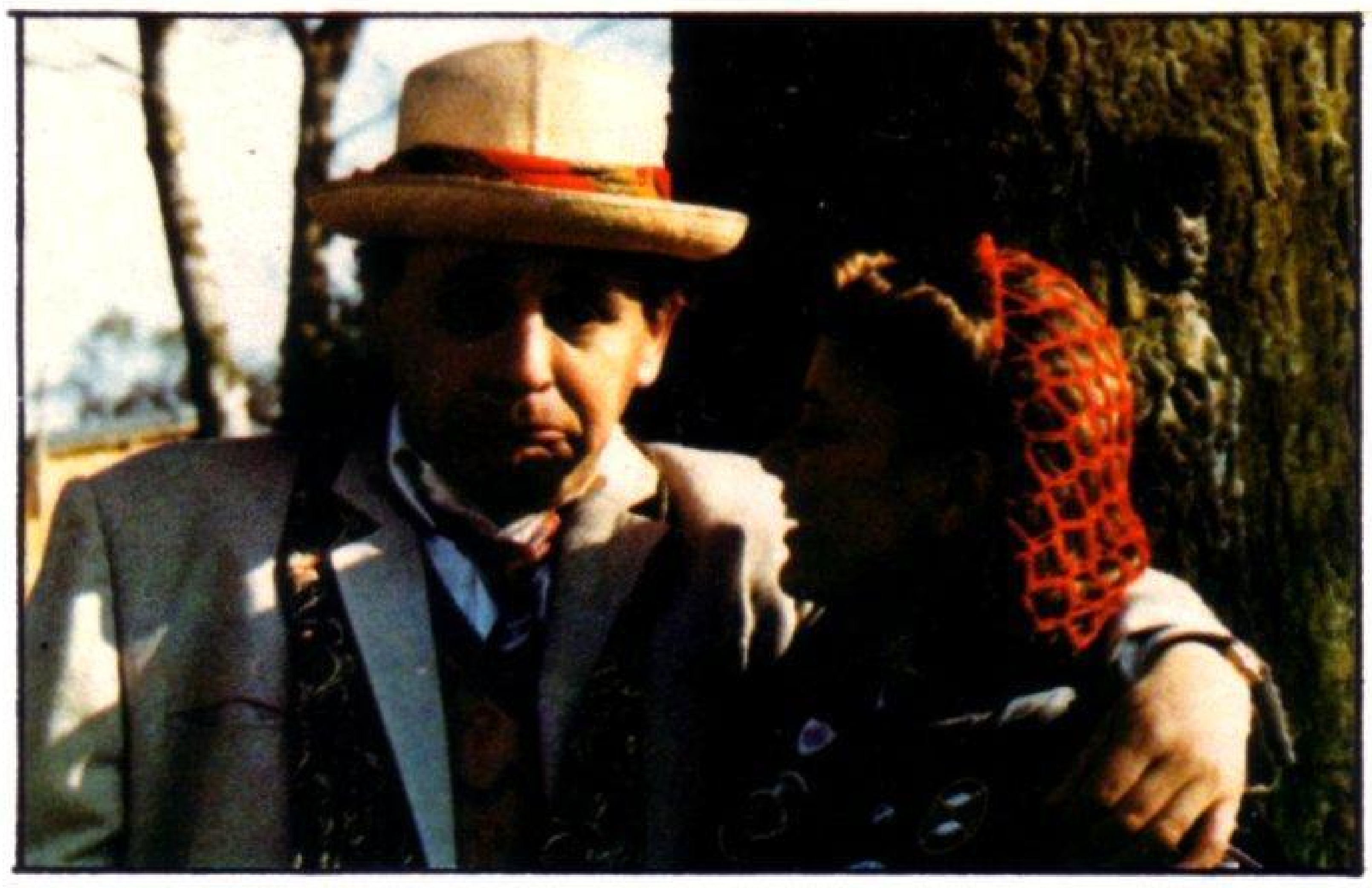
Gallifrey Guardian



PROGRAMME CANCELLED?

The future of *Doctor Who* still remains uncertain following Season Twenty-Six. No final decision has been made by the BBC at time of going to press, although several options are known to be under consideration.

Outright cancellation seems unlikely, provided ratings for Season Twenty-Six are high enough to please BBC Management. If the programme does well in its Wednesday night slot against *Coronation Street,* the BBC will either commission a new series within the organisation or put *Doctor Who* out to an independent company through BBC Enterprises.

Despite the poor coverage given to the start of the new season in the *Radio Times*, press coverage elsewhere has been good. (Season Twenty-Six was the subject of a feature in Rupert Murdoch's *TV Guide* in October). *Doctor Who: The Ultimate Adventure* has also helped to keep the show in the public eye since May. The programme remains a firm favourite in Britain and overseas sales of the show are on the increase as more episodes featuring Sylvester McCoy are completed.

Another plus for the show is the steady sale of merchandise associated with the show, produced by both BBC Enterprises and official licensees such as Dapol and Marvel. The *Doctor Who* BBC Video range is particularly popular, capitalising on public recognition and on what Enterprises sales handouts describe as a 'fanatical' following. With the BBC seeking to develop all sources of income through Enterprises, cancelling *Doctor Who* seems rather ridiculous.

However, outgoing Producer John Nathan-Turner is now working on other projects, and no new Producer has yet been named. **DWM** has also received worrying news that one BBC Outside Broadcast Location Unit is closing down at the company's Elstree Studios. Studio time is expensive and *Who* has become increasingly reliant on OB facilities in the past few years. Since the popular soap opera *EastEnders* uses a considerable allocation of OB facilities, this will mean BBC resources for OB work will be low for any independent company taking on *Doctor Who*.

Front runner in the independent bid to take over *Doctor Who* from the BBC is said to be Cinema Verity, a company run by the first producer of the programme, Verity Lambert. However, a spokesperson for that company told **DWM** that there was "absolutely no truth in the rumours whatsoever" that they were planning to take over the series.

A fourth option for the show is that the BBC may well decide to commission a completely new SF television series to replace *Doctor Who* completely. Whatever happens in the next few months, **DWM** will do its utmost to keep readers informed of events.

CONVENTION ROUND-UP

Honeycomb '89 proved to be best organised British convention of the year so far, with a guest list that included Sylvester McCoy, Colin Baker, and Nicholas Courtney. It was well attended, taking place at the Wiltshire Hotel, Swindon, with Target and **DWM** artist Alister Pearson and Keith Hopkins providing some entertaining cabaret in addition to the various panel discussions. Alister also contributed a portrait of Tom Baker, which raised £200 for Multiple Sclerosis, to the convention's auction. The auction raised over £700 in total for that charity.

Organisers of the White Hart convention also presented Colin Baker with a cheque for £465 at the event. This money will go to Cot Death Research, the result of their auction at that popular event last year.

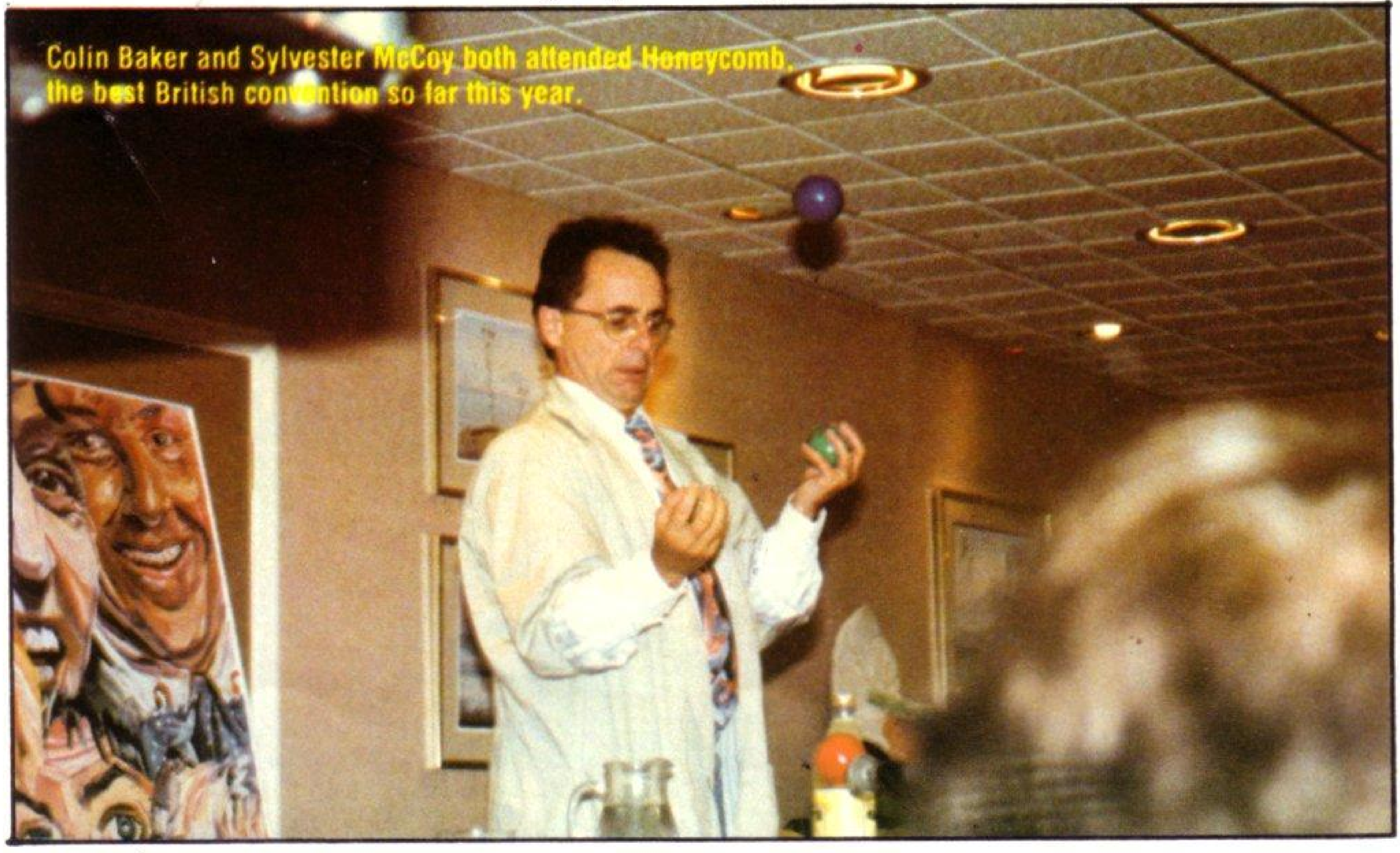
The entire event was extremely well-organised, with a range of interesting guests. Unfortunately it is also the last event to be organised by the Leisure Hive committee.

It looks as though **Shangri-La** may well be Colin Baker's last *Doctor Who* convention for the foreseeable future. Following his appearance at Honeycomb, Colin feels he has little more to say on the subject of *Doctor Who.*

CANADIAN NEWS

The commercial network Youth TV has begun national broadcasting *Doctor Who* in Canada, with Season Twenty-Five stories running on Sundays. The network is also running all *Doctor Who* stories in existence every week day, and began with Season One. The channel is also showing *Blake's Seven*.

The only thing that seems to gall fans of the show there is that this is a commercial



Colin Baker and Sylvester McCoy both attended Honeycomb, the best British convention so far this year.

broadcast and the episodes are interspersed with adverts for socks, underwear, insurance etc. Are you listening, licensees?

STAGE PLAY – NEW ZEALAND TOUR DELAYED

The hoped-for tour of New Zealand by *The Ultimate Adventure* will now not be going ahead this year. Mark Furness Productions were faced with several logistical problems and have decided to delay plans to tour to the Antipodes until next year. They are still "very hopeful" that the show – which may star Colin Baker – will go ahead. Meanwhile, Colin is appearing in pantomime in Brighton as Captain Hook in *Peter Pan,* which starts on 20th December.

Sylvester McCoy is back on stage soon, playing an alcoholic in a play called *I Missed My War,* by Mr Iraj Jannatie Ataie, which runs from November 7th at the Almeida Theatre, Islington, in London. It's not a children's show, but Sylvester is delighted with both part and script. He then moves on to *Aladdin* at the Palace Theatre, Manchester for Christmas. John Pertwee and Rebecca Thornhill (who played Crystal in *The Ultimate Adventure)* are also in pantomime in Guildford.

MERCHANDISE

The *Radio Times* gave a half page slot to Season Twenty-Six with a feature on Sophie Aldred in the run-up to the launch in September. Perhaps we'll see better coverage in the new *Junior Radio Times,* which covered the release of *Doctor Who: Variations on a Theme* in its first issue.

The ***Doctor Who Magazine*** Myth Makers is now available. The music for this was composed by Jim Mortimore, replacing Mark Ayres whose work schedule on Season Twenty-Six (producing music for *Ghost Light* and *The Curse of Fenric*) meant he was unavailable.

The ***Doctor Who Magazine Tenth Anniversary Special*** goes on sale on 19th October, featuring interviews with Nicholas Courtney, Tim Coombe and Colin Baker. The edition also features a new Dalek design for the Nineties by the Daleks' original designer, Raymond Cusick. The Innes Lloyd interview originally scheduled for this publication will now appear in a future regular issue of **DWM.**

Following the announcement in **Issue 152** of **DWM** regarding the sale of substandard Holdcourt telephones, we have received new information on the matter. The publication involved in the sale of these items had no knowledge that the telephone boxes were substandard and bought them outright in the belief they were shop standard versions.

GROUPS

The *Doctor Who* Appreciation Society South Essex Local Group raised £583 for Cot Death Research in August. South-Eastern local groups combined on the last day of *The Ultimate Adventure*'s run in Canterbury, organising a walkabout collection for the charity in costume in blistering heat. Daleks and Cybermen working together seem to go right against character!

BEYOND THE TARDIS

Star of *Howards' Way,* **Maurice Colbourne** sadly died on August 5 aged 49, after suffering a heart attack. To *Doctor Who aficionados* he will always be remembered for his strong portrayal of Lytton in *Resurrection of the Daleks* and *Attack of the Cybermen* and generally for his performance in Philip Martin's *Gangsters.*

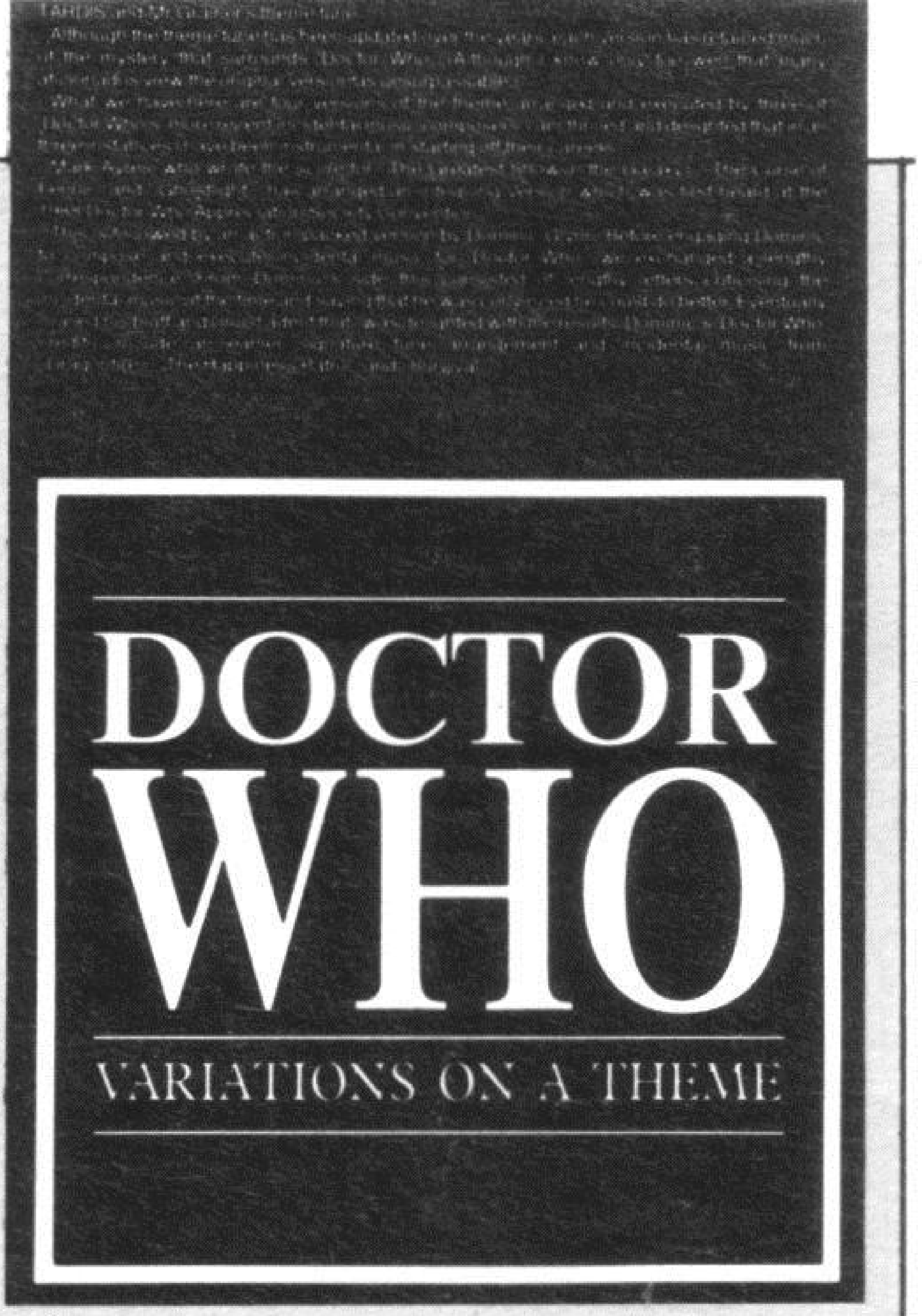
Press stories about **Peter Davison** quitting the UK to follow his wife, Sandra Dickinson, to Hollywood are likely to be unfounded, as Peter should be well into filming the third of four *Campion* stories for BBC1 transmission in 1990 and his wife has been touring British theatres in a musical.

Kate O'Mara, who can currently be seen in the latest series of *Howards' Way,* is the producer of *Macbeth,* which is touring at present. **Paul Darrow,** of *Blake's 7* and *Timelash* fame, has been filming a six-part series for Thames, entitled *Making News.*

On the radio, **Nicholas Courtney** recently played a peasant in Radio 4's *The Ultimate Invention* by Don Haworth, while Sil creator **Philip Martin**'s latest production has been Nigel Moffatt's *Lame Ducks.* **Caroline John** (Liz Shaw) was back on our screens in July as a Councillor in ITV's *Hard Cases* and **Louise Jameson** (Leela) took part in *Voices from Namibia* at the Bloomsbury Theatre on July 16, part of the benefit event, *A Night for Namibia.*

Pertwee producer **Barry Letts,** who prefers directing to producing these days, is the latest *Who* recruit to Channel 4's successful Merseyside soap *Brookside.* In the meantime, Hartnell/Troughton producer **Innes Lloyd**'s *Bomber Harris* was finally shown on September 3 as part of the BBC's marking of 50 years since the outbreak of World War Two.

It's been some time since any new work by Dalek creator **Terry Nation** has ▶



***Doctor Who – Variations on a Theme* is a new record released by Metro Music International. It comprises four variations of the *Doctor Who* theme by the current musicians on *Doctor Who* – Keff McCulloch, Dominic Glynn and Mark Ayres.**

Originally scheduled for release last year, copyright clarifications with the BBC held up release of the 12″ record until now. The idea of Metro Television's Managing Director Andy Grant, the record was the result of requests for copies of the music played at various conventions in past years, including an 8-track version of the theme recorded for the 1987 Panopticon and other versions played at the Twenty-Fifth Anniversary Panopticon last year.

With sleeve notes by John Nathan-Turner, there are four tracks on the record, comprising an entertaining, high quality batch of theme tune variations, from a Latin version by Keff McCulloch to a Regeneration Mix by Mark Ayres. It's well worth listening to and comes in two versions. There is a standard 12″ in black and white sleeve and a special limited issue featuring a logo embossed with gold leaf. Only one thousand of these will be made. The records are in the shops now: the standard record number is 12 MMI-4 and the limited edition 12X MMI-4.

The record was broadcast by Wiltshire Sound from their show at Honeycomb in Swindon in August.

***Doctor Who Magazine* has twenty copies of the record to give away, with the first ten being the limited edition. To enter, all you have to do is answer the following questions:**

a) name the writer of the original theme music for *Doctor Who* b) Mankind released a version of the *Doctor Who* theme in which year? and c) name the band who released *Doctorin' the TARDIS.*

Answers on postcards only please by December 31st, 1989, to Variations Competition, *Doctor Who Magazine,* Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. The editor's decision is final and no correspondence to be entered into.

◀ reached our screens but on August 18 he contributed *The Thomas Crown Affair* for LWT's *Ticket to Ride* series starring Christopher Cazenove. A more recent writer, **Graeme Curry,** has been working on *EastEnders.*

Senior BBC producer **Louis Marks,** who contributed to three Doctors' eras as an author, has two projects currently in progress. The first is *Circles of Deceit,* starring Edward Fox, which completed filming in London at the beginning of September, while next year, production is due to commence on Franz Kafka's *The Trial,* which is being adapted by Harold Pinter. Pinter previously worked with Marks on *The Hot House.*

Various *Who* directors have recently been active. **Waris Hussein** *(The Tribe of Gum)* has been on location in Ibiza, Cornwall, and the Cotswolds, prior to moving into Shepperton Studios while overseeing *The Shell Seekers* for Central Films. Transmission is due on ITV in 1990 and the cast includes the Celestial Toymaker, **Michael Gough. John Davies** *(The Macra Terror)* is the director of Eric Ambler's *Care of Time* for Anglia Films, which stars Christopher Lee, and has been filming in the Austrian Alps. **Derrick Goodwin** *(The Invisible Enemy)* was the producer/director of Thames TV's *FFizz,* starring Richard Griffiths. **Fiona Cumming** has taken the road back to *Take the High Road,* having left such places as *Castrovalva* and the *Planet of Fire* behind her. **Michael Owen Morris** *(The Awakening)* has joined the directing team on *The Bill.* **Andrew Morgan** *(Time and the Rani/Remembrance of the Daleks)* was behind the cameras for *Hard Cases* by Harry Duffin which was shown on ITV at the end of August.

Both Thames and London Weekend Television recently dusted off some old programmes to celebrate their 21st anniversaries and as might be expected a number of these featured work by *Who* people. **Verity Lambert** was represented by the screening of an episode of *Budgie,* which she produced, and *The Naked Civil Servant,* for which she was credited as Executive Producer. An episode of *The Gentle Touch* was shown, directed by **Gerald Blake** (*The Abominable Snowmen/The Invasion of Time*). The work of the late **Douglas Camfield** on *Public Eye* was also included.

◆

survival

▶ One of the Cat People in Perivale. Photo: Mark Wyman.

Closing the twenty-sixth season of *Doctor Who* is *Survival* by Rona Munro, a contemporary 'all-location' adventure directed by Alan Wareing. It's set in Perivale, the second story to feature Ace's home town this year.

Edinburgh-based Munro is one of two script-writers new to the programme this season, and is the first female contributor since Paula Moore's *Attack of the Cybermen* in 1984. Previously known as *Cat-Flap,* this work marks a further early television career success for Rona, her previous work having included two plays for the BBC's Scottish-produced *Play on Tuesday* series.

Despite the initial setting in suburban Perivale, the tale turns rapidly extra-terrestrial when we learn the involvement of the Doctor's perennial pain in the side, The Master. Again played by Anthony Ainley, *Survival* features the latest appearance of the black-clad villain, not seen since Colin Baker's *Trial of a Time-lord.* The assembled cast includes Julian Holloway as Paterson, Lisa Bowerman as Karra, William Barton as Midge, Sakuntala Ramanee as Shreela, David John as Derek and Sean Oliver as Stuart.

The 'celebrity' element this time round has comedians Gareth Hale and Norman Pace guesting as Perivale mini-market shopkeepers Harvey and Len in Episode One. Smaller parts go to Kate Eaton as Ange, Adele Silva as Squeak, Michelle Martin as a Perivale resident and Kathleen Bidmead (Mrs. Smith in *Remembrance of the Daleks)* as a passing 'woman'. Season Twenty-Five Stuntman and Co-ordinator Tip Tipping (profiled in **DWM 149**) returns with Paul Haisman to handle all things dangerous. Eddie Kidd appears in Episode Three when he doubles for William Barton for his motorbike sequences as Midge.

Recorded third in production order (before *Ghost Light*), *Survival* used locations in London and Dorset over a period of two weeks in June. The Perivale location-work was conducted in and around Perivale itself between 10th and 15th on a 'day-filming' basis, travelling from, and returning to, Television Centre each day. Principal sites included the Medway Estate, Ealing Central Sports Ground and Horsendon Hill. From the 18th until the 23rd, the Unit based itself in the same hotels used when *The Curse of Fenric* was in production in Lulworth, Dorset. Alan Wareing chose to return to Warmwell Quarry, where he filmed the exteriors for his *Greatest Show in the Galaxy* last year. Here it provided the perfect backdrop for the alien landscape required. One particular site for the day had been re-named 'Peggy's Mount'.

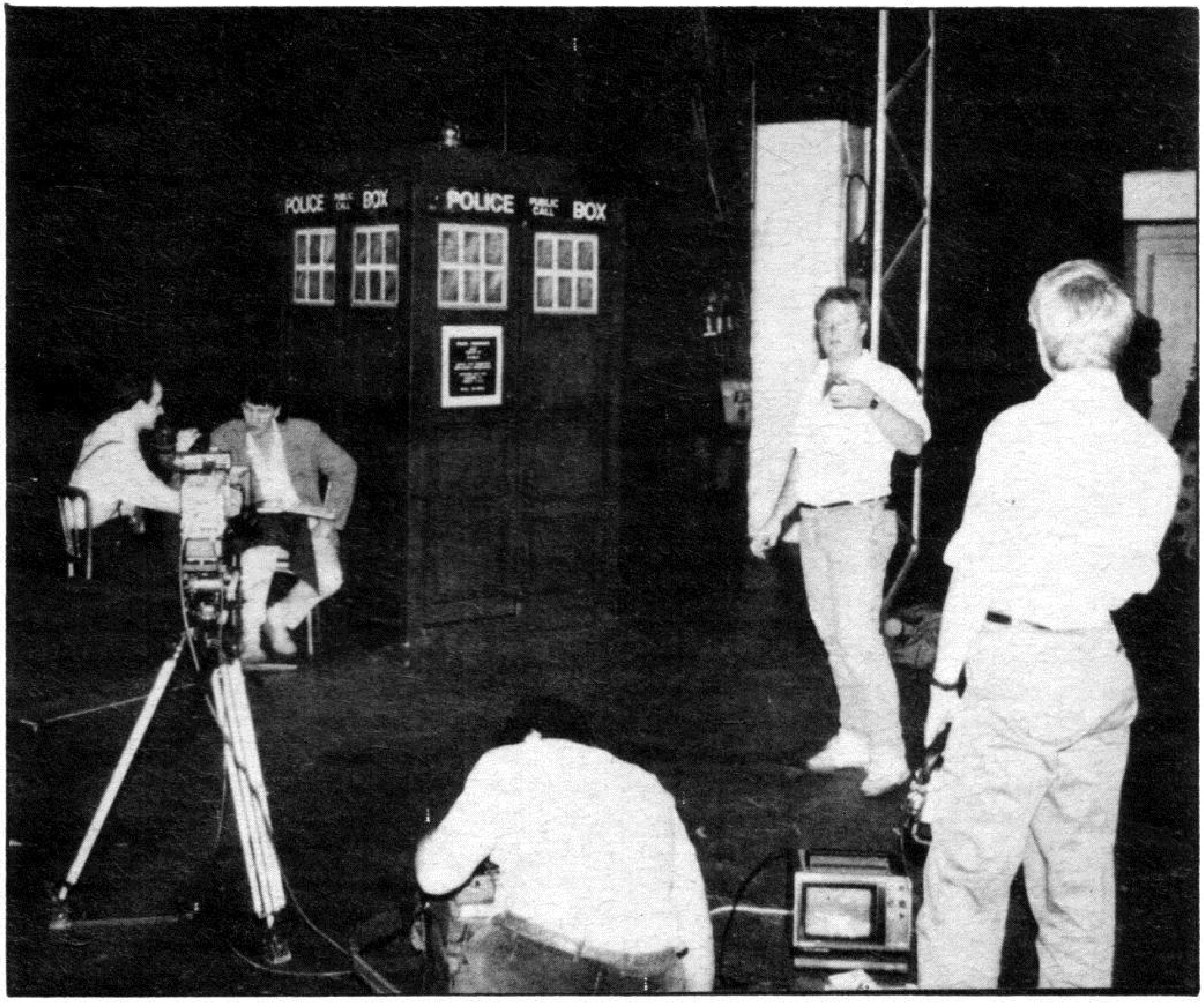
Ace wants to go home. She wants to see what her gang is up to and see what has happened around the place since she left. The Doctor obliges and they find themselves in 1989 Perivale, "Boredom Capital of the Universe", and on a Sunday. However, the place has changed of late. Others have 'left' just as suddenly. The Doctor senses a 'presence' and very soon they become mixed up with one of the disappearances, and are hunted like animals in another world and place.

Where is the barren domain populated by the Cheeta people? Why is the Master having a few problems of his own? Once again, we're forced to ask Who is the Doctor? as two peoples, each as alien as the other, meet on the waste grounds of sleepy Perivale in a terrifying battle of survival that concludes the twenty-sixth season of *Doctor Who.*

◆

GUARDIAN EXTRA

MYTH MAKING



▲ Reeltime Pictures on location Photo: John Freeman.

Reeltime Pictures is best known to *Doctor Who* fans for the Myth Makers series of interviews. As this year marks the company's fifth anniversary, we talk to Keith Barnfather and Nicholas Briggs about Reeltime's past and its plans for the future.

"The Myth Makers tapes are important to me," explains Keith, "because I'm a *Doctor Who* fan and they were also the first productions we made. Back in 1984 we shot the Michael Wisher and John Leeson tapes back-to-back in one day . . . and it showed! Channel Four presenter Keith Harrison spent a hot summer's day dashing between John and Michael's homes to get the interviews recorded, all the while trying to remain cool and relaxed. He was extremely good, but didn't really know enough about *Doctor Who.*"

"That's when I was dragged in," says presenter Nick Briggs. "Keith had seen me making an idiot of myself on stage at a *Who* convention, hosting an awful quiz game called 'Give us a Who'. I think Gary Russell put in a good word for me."

Keith agrees. "He said Nick was very knowledgeable and, more importantly for me, very cheap!"

Nick's first interview was with Nicholas Courtney, which he remembers well. "I was quite literally terrified. I was nervous about coming face to face with the Brigadier, and I'd never worked with any of the crew before. It suddenly hit me that interviewing someone on camera was incredibly difficult . . . and I just sort of clammed up!"

By the end of 1989, twenty Myth Makers titles will be available. How have they changed over the years? For Keith the technical quality is paramount. "I started my professional career in the video tape library at the BBC and then moved to Channel Four before going independent. Working at the Beeb I used to sit in on *Doctor Who* recordings and edits, which gave me a high regard for production values. The early Myth Makers were shot with borrowed equipment and edited in a mad rush, which I found extremely frustrating. During one particular interview everything that could have gone wrong, did. It took two re-shoots to finally get it 'in the can'."

IMPROVEMENTS

Things started to improve when Reeltime's list of corporate and industrial clients grew. "From a commercial viewpoint, Myth Makers will never be one of Reeltime's important revenue earners. As a company, we make our bread and butter from productions for business and training purposes. When this began to expand I found it possible to use some of the funds for Myth Makers, and this year's series has included broadcast quality productions for the first time."

"My aim for a Myth Makers," reflects Nick, "is that it should appear like a completely natural chat. The trouble is, I usually only meet these people for a day, so an interview depends on how well we hit it off.

"People are all so different. For example, Colin Baker gave a great, witty and interesting interview, then had me in stitches of laughter in between shots with the most outrageous, unprintable comments. Tom Baker, on the other hand, was very reserved and quite fascinating off camera, then put me into fits of sniggers during the take, with his wonderfully macabre sense of humour."

DRAMA PRODUCTION

Last year Reeltime released its first drama production, *Wartime,* based on UNIT and starring John Levene as Warrant Officer Benton. Keith considers the production a success, but he qualifies this. "I realised from the start we were trying to produce a drama with a budget the BBC would normally allocate to photocopying scripts! However the team of Reeltime regulars, who gave their time free, and the whole-hearted efforts of John Levene and Michael Wisher allowed us to come up with a final edit which I feel keeps the UNIT tradition alive.

"*Wartime* was my first crack at producing and directing drama. I'd done masses of documentary work, but this gave me the chance to work with actors and storyboard a script; experience I hope to put to use in the future.

"My greatest satisfaction has been getting Tom Baker to do a Myth Makers and seeing Mark Ayres, who has worked on nearly all Reeltime projects, achieve a personal ambition and compose and perform music for *Doctor Who.*"

What does the future hold? "It's difficult to be precise," Keith confesses. "I know who I would like to get for interviews but signing them is the difficult part. We will be shooting a follow-up to Tom Baker's video next year and *Return to Devil's End* will be made as soon as I can get the actors together at the same time and place! I have various ideas in with television companies, including the BBC, but having them commissioned is another matter."

◆

Reporters this issue: John Freeman and Dominic May (Beyond the TARDIS). Preview by John B. McLay

WRITING DOCTOR WHO

DAVID FISHER

▼ Count Grendel (Peter Jeffrey) confronts Romana (Mary Tamm) in *The Androids of Tara*. Photo © BBC.

DWM* talks to the writer of *The Stones of Blood, The Androids of Tara, Creature from the Pit, The Leisure Hive* and . . . *The City of Death?

"What would happen if when the first fish had walked out of the sea, someone had stamped on it? It's an idea that has always intrigued me." David Fisher is a sharp man with the ability to transform conversations with such statements. He also modestly claims that he became a writer "because I'm useless at everything else!" David lives with his second wife in a beautiful 16th Century house in Suffolk, and spends much of his time researching and writing contemporary history books with his former *Doctor Who* script editor Anthony Read.

"I first met Tony Read in Glasgow when he was setting up a new series called *Troubleshooters.* I wrote one for the second series and was asked to write another. We did four series altogether."

It was Read who remembered him in 1978 when he began script editing his second series of *Doctor Who* – the 'Key To Time' season.

"Tony approached me to write *The Stones Of Blood,* though no-one knew when it was commissioned that it would be the hundredth story. I don't think it meant a great deal to them at the time."

The story was a prestigious start to David Fisher's *Doctor Who* career, occurring on the programme's fifteenth anniversary. This celebration was to be marked by a scene where Romana presented the Doctor with a special birthday cake in episode one. "I went down to see them and was told there were plans to include a birthday cake scene. I said, 'What the hell for? There's no birthday in it!' They simply said, 'Never mind.' It was as casual as that."

He believes the scene, which was axed in rehearsals by Graham Williams, was probably suggested by Tom Baker. "It sounds like the sort of thing he'd think up. I never had an awful lot to do with Tom Baker aside from seeing him at rehearsals. He was a strange man and in some ways one of the best Doctors. He was very good with kids and was suddenly totally transformed. He never talked down to them, which is something I think far too many actors do."

Had Tom's alleged irascibility become a problem by that time? "Tom quite liked to row periodically and couldn't make his mind up as to when he wanted to leave. He may have frightened directors but he used to walk very carefully with writers. You see, script writing is a bit like playing jazz; you've got to know what everyone else is doing yet be loose enough to just let things happen."

THE ANDROIDS OF TARA

David also penned the next story in the 'Key To Time' season, *The Androids of Tara,* which again did not feature the quest as being central to the plot. "Tony asked me what I thought of *The Prisoner Of Zenda*. I thought it was a brilliant story with a wonderful structure. Tony had the idea of reworking these old myths, which after all had worked for a long time and still had a lot of potency. Putting in a crystal disguised as a statue was no problem at all – dead simple! However I never really understood the Key To Time. If you impose a format like that too often you're going to bore an audience to death."

Something that characterises both David Fisher and his *Doctor Who* stories is a complex and vivid imagination. Talking to him, you sometimes get the impression that he misses the creative freedom of writing *Doctor Who* – something which is a far cry from his recent literary studies of Germany during the Second World War. "You were encouraged to do all sorts of things on *Who* – it was great fun and a great challenge. If you could justify your ideas you could go ahead."

In 1979 the *Doctor Who* Appreciation Society presented him with a special award in recognition for writing the hundredth story and winning their annual season poll with *The Stones of Blood.* "I was delighted – it's the only thing I've ever won! Graham Williams gave it to me in a box on my way out of a BBC club and it was actually wrapped in a pair of pyjamas. At first I thought it was a bottle of something!"

THE CITY OF DEATH

David Fisher's third story was not, as many people think, *The Creature from the Pit* but was in fact the Season Seventeen classic *City of Death*. The story, which he co-wrote with the new script editor Douglas Adams, was credited to David Agnew and is still widely believed to be an Adams/Williams collaboration. "Tony didn't like rewriting unless he really had to. We knew each other's work and he was one of the best script editors I've ever worked with."

There were other little known writing collaborations on the show at that time. "Much of *The Pirate Planet* was actually written by Tony Read. I remember him saying what a brilliant idea it was. *City of Death* was mostly re-written by Douglas and really harked back to my initial idea about stamping on the fish crawling out of the sea. I wanted to write that originally but for some reason it didn't work out.

"There was a lot more input from Douglas. He was very good at making any scientific ideas logical." David recalls a time when he consulted scientists at Cambridge University as to the feasibility of using a neutron star as the ultimate weapon in his next script, *The Creature From the Pit*. They were only too happy to help because, as they later admitted, they were all *Doctor Who* fans themselves and considered being consulted quite an honour!

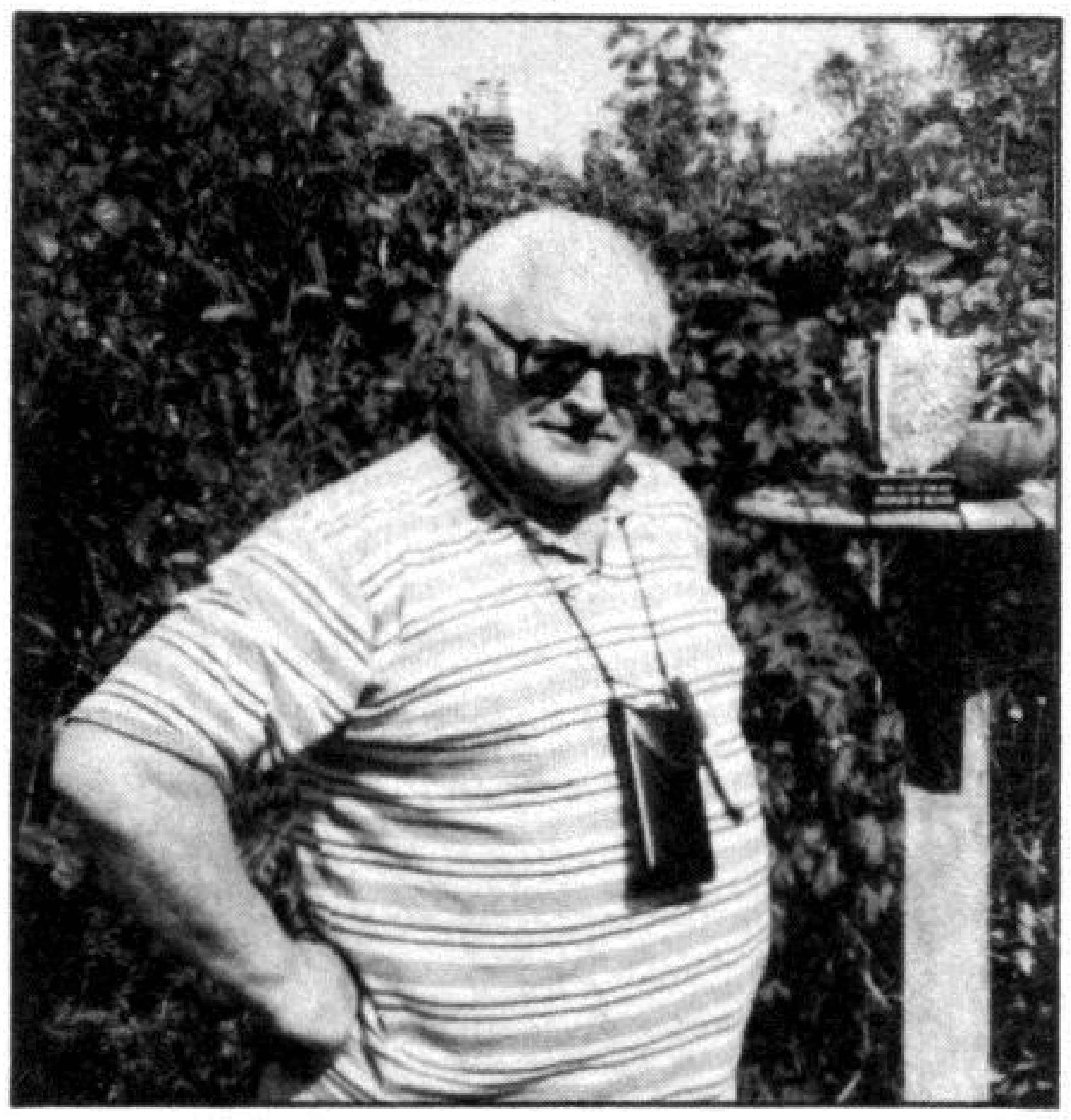
THE CREATURE FROM THE PIT

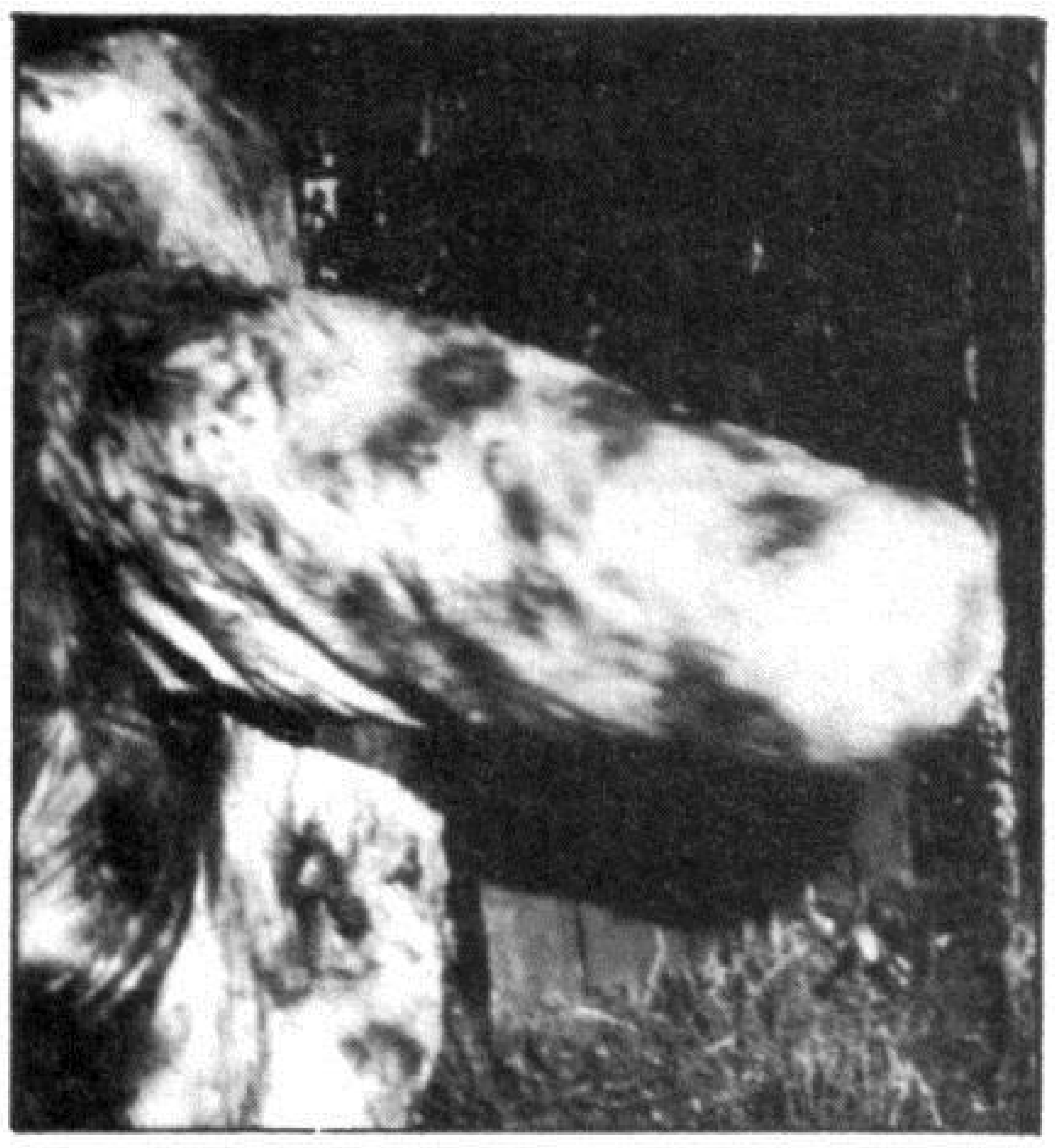
"For *The Creature from the Pit* I got this idea for this thing you had to lean against to communicate with. We then thought it would be nice to have a female villain, though I remember the basic situation of the planet not having any mineral wealth did worry Douglas a bit. I began writing in Douglas Adams-style gags and the bandits in the story were very much his idea."

"Although *The Stones Of Blood* is probably the one I'm most proud of, I liked *The Creature From The Pit*. It was my best script but it just didn't work out." He admitted that he felt Erato, the creature of the title, hadn't been effectively visually realised. "There was a suggestion that they scrap the creature but by that time it was too late."

I then asked him why he hadn't written the Target novelisations of his first two stories. "I simply didn't get the chance. There was a big row about that with the Writers' Guild. Terrance Dicks had been doing an awful lot of them and

Jelly babies all round . . . Tom Baker on location for *The Stones of Blood*. Photo © Oxford and County Newspapers.


David Fisher with his award presented by the *Doctor Who* Appreciation Society for *The Stones of Blood*. Photo: Marcus Hearn.


***The Creature from the Pit* – although David Fisher feels it's his best script, the monster was not properly realised on screen.**

Julian Glover played Scaroth in *The City of Death*, a story credited to Douglas Adams but first proposed by David Fisher.

▶

W.H. Allen sent me a copy of *The Androids of Tara.* We shared the same agent so I made a point that I thought I should at least have been asked before someone else adapted my work. Then various other people started to get very shirty about it. I would have preferred to have done them, particularly *Stones of Blood,* so I novelised the last two."

David Fisher's final *Doctor Who* script was Season Eighteen's glossy opener, *The Leisure Hive.* It marked the beginning of John Nathan-Turner's era as producer on the show and was a story fraught with difficulties. "Lovett Bickford (the director) wanted less and less dialogue, so we had to do rewrites. John had got hold of him because he thought he was a marvellous visual director. I recall him saying he wanted, 'Pictures, pictures, pictures!'

"They originally wanted a tongue-in cheek mafia story, though I think I did more rewrites on that script than any other. There were several elements in the final story that were never really balanced out. I don't think Chris Bidmead [the script editor] really knew which way to go at that time. John was also very concerned with setting a new style and because it was a new style everyone got very neurotic about it. It was only later, I think, they realised that a lot of new styles come about very casually.

"I remember Tom Baker had to have a long make-up job to age him incredibly and he was wandering around complaining, wanting to know when they were going to make him young!"

Chris Bidmead wasn't the only one looking for a new direction for the show. "John was initially against four-parters. He phoned me up once and asked me what I thought about three-part stories. I was against the idea because, as I explained, the first part was for establishing the mystery, the second part was for introducing the monster, in the third part people actually want to see the threat and then they're quite happy for you to wrap the whole thing up. I don't think you can do all that in three parts."

Although Barry Letts was executive producer on that story he didn't take a major role in the actual production of the show. "I only recall one or two meetings with him. He was marvellous because he'd done adaptations of classics and the good thing about them is that they function as stories – if they didn't they wouldn't be classics."

He went on to say that he experienced little of the difficulty other writers have spoken of when writing for the Doctor's robot dog. "K9 was a bit limited but could be useful to get out of scrapes. It was a nice concept to begin with that just went on too long."

AFTER *WHO*

I asked him how his writing career had developed after *The Leisure Hive.* "I had one idea for *Who* they didn't like about time travellers, creatures who I think were called Psychonauts who were part mental and part physical. They fractured the space/time continuum and a vast creature had escaped through. It was a pleasure to go in and play around with ideas like that.

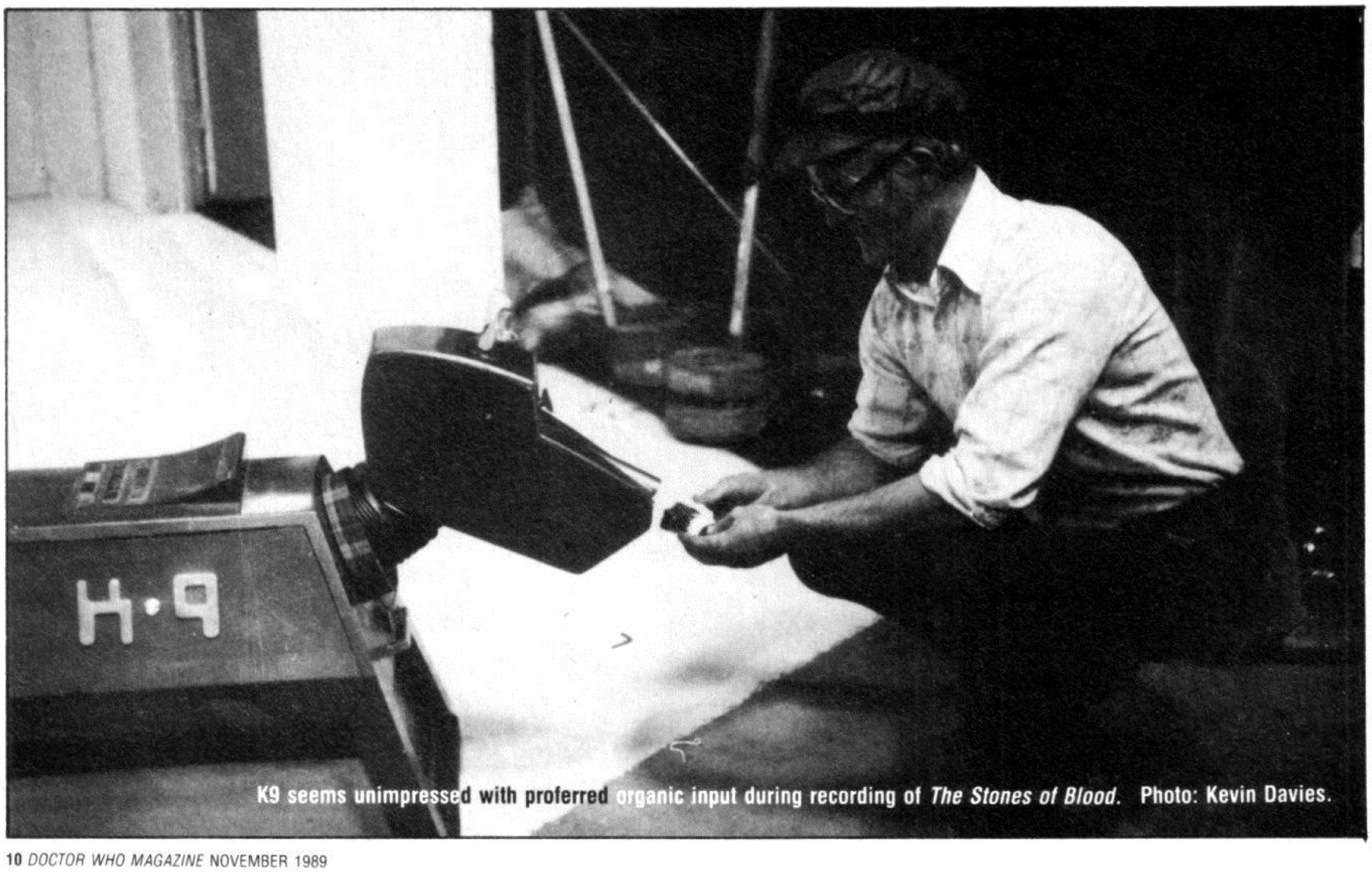
"I went on to write some 'Hammer Horrors' for Roy Skeggs. He had a brilliant idea to buy a house of a lot of different styles and base the whole production in and around it. It was quite testing in a way because you were writing to a formula, but you still had to use a lot of ingenuity. They used to rent these locations and say things like, 'David, we know you've finished the script and it's fine but we've got this slaughterhouse and we can have a day's filming in it. We've got the actors together so can you think about it?'"

David Fisher has so far written four books with Anthony Read, dealing with World War Two espionage, the Nazi persecution of the Jews and the Nazi/Soviet pact of the early 1940s. "I've just started writing my fifth book with Tony Read. It's going to be called *Hitler's Berlin* and deals with the area during the 1930s and 1940s." Although the books have been commissioned by American publishers they have seen print both sides of the Atlantic and recently have led the writer to review Soviet military literature for *The Guardian.*

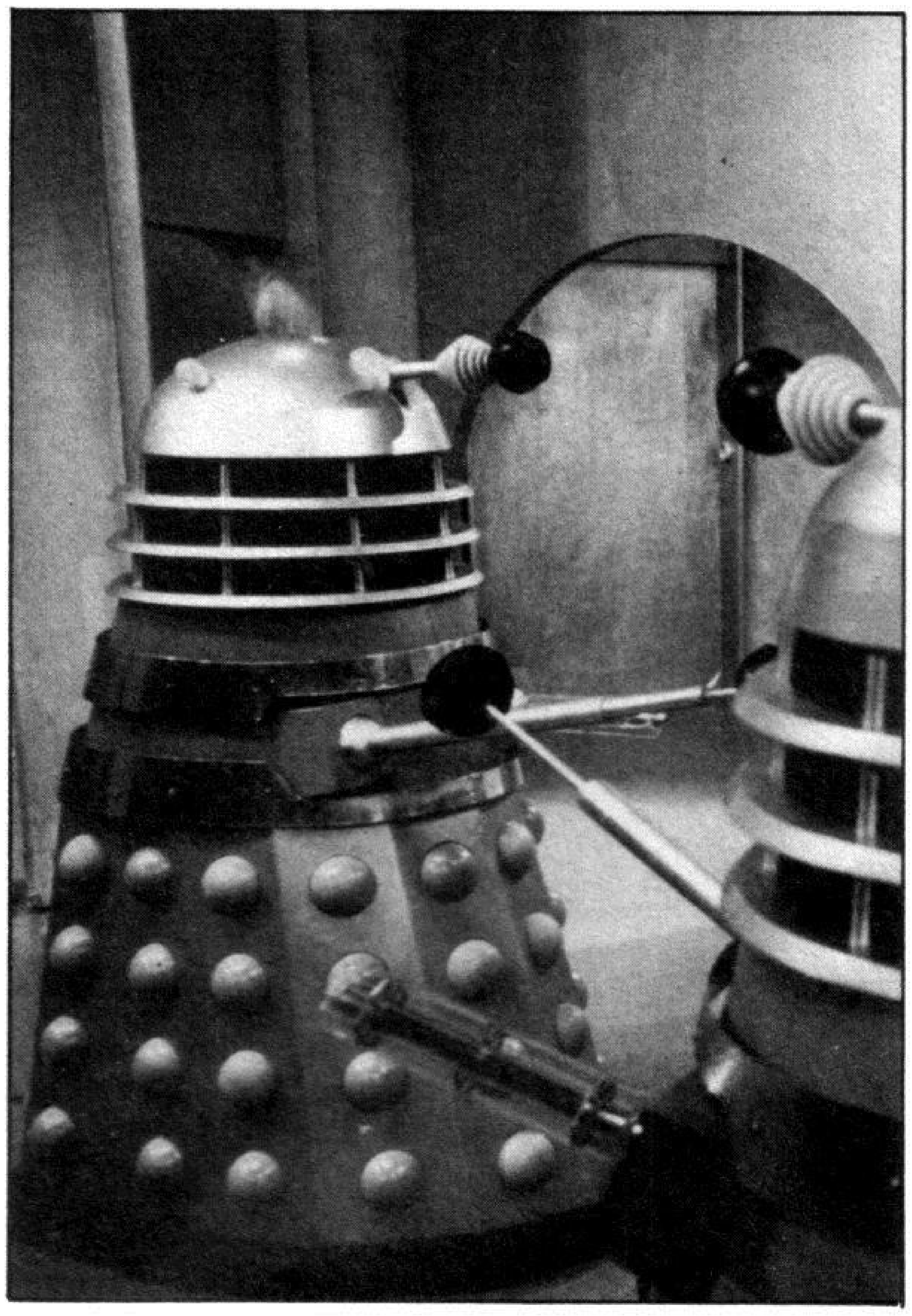
I wondered whether David felt *Doctor Who* could last for another twenty-six years, and how he felt the programme had changed since he left it. "In order for the show to last, there will have to be a great deal of change and a major rethink. They have to change the rules.

"*Who* was very British science fiction and that was one of its great charms but I think now it would be written for the international market. I'd certainly write for the show now if asked – it would be great fun and a nice change!" ◆

Interview by Marcus Hearn



K9 seems unimpressed with proferred organic input during recording of *The Stones of Blood.* Photo: Kevin Davies.



WIN A TITAN SCRIPT BOOK!

Titan Books have released ***The Dead Planet*** in their *Doctor Who* script book series. The book retails at £3.95, but we have forty copies to give away!

The Dead Planet is the first Dalek story and starred William Hartnell as Doctor Who, with William Russell playing Ian, Jacqueline Hill as Barbara and Carole Ann Ford as Susan. Terry Nation was originally reluctant to write for the series but ended up creating its most enduring aliens. The pepperpot perils were brought to life by the skilful Raymond Cusick.

The book is edited by John McElroy and gives a complete camera script for the story. No-one should be without a copy, and Dalek enthusiasts have the opportunity to possess a free copy by answering the following questions:

a) Name the planet on which the Daleks were first found.

b) What energy force enabled the Daleks to move around their city?

c) Name the last *Doctor Who* story to feature the Thals on screen.

Answers on **POSTCARDS ONLY** please. Be sure to mark your card **DWM Titan Books Competition (Issue 154)** and send it to *Doctor Who Magazine,* Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX.

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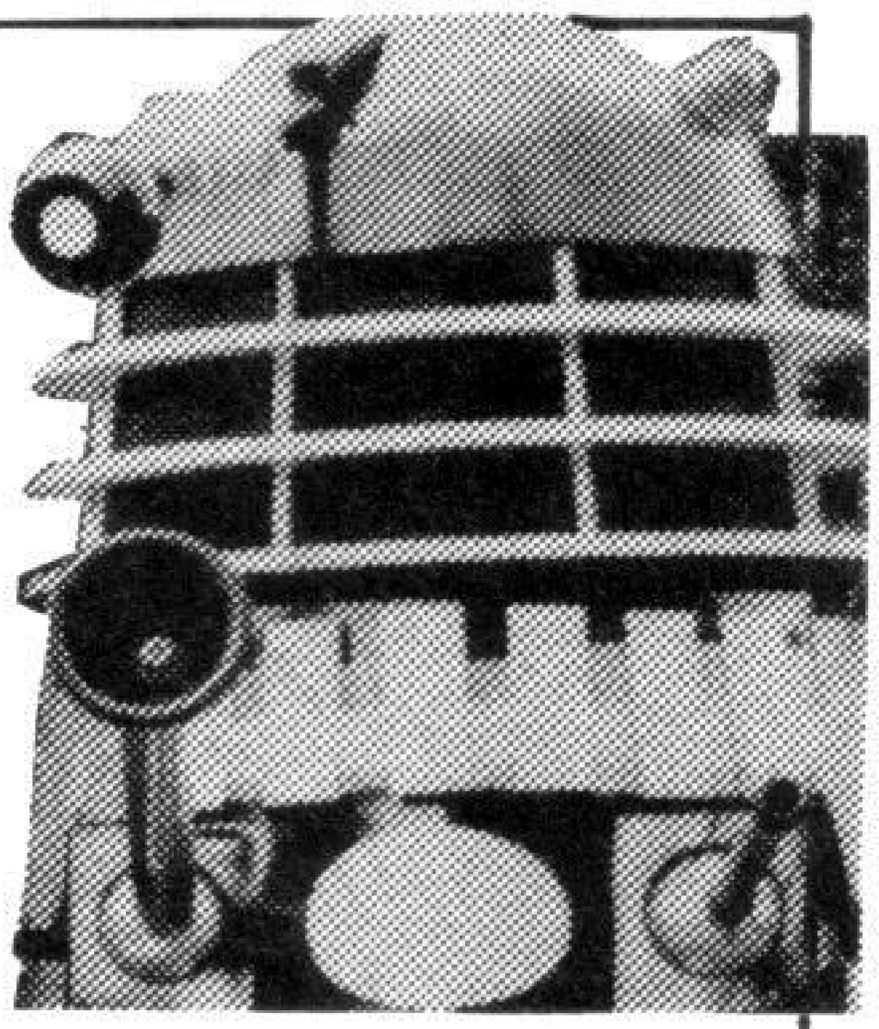

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AT
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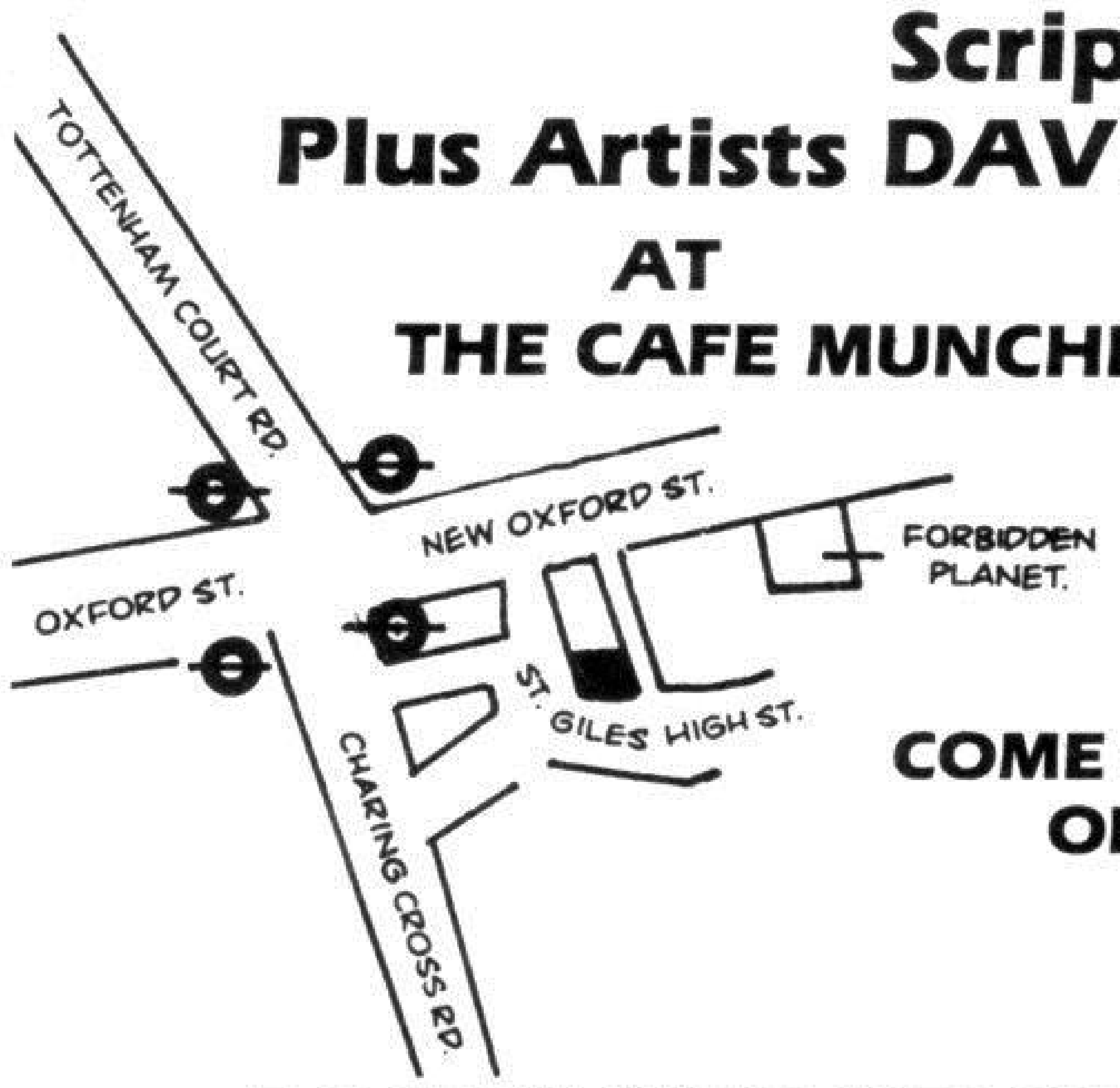

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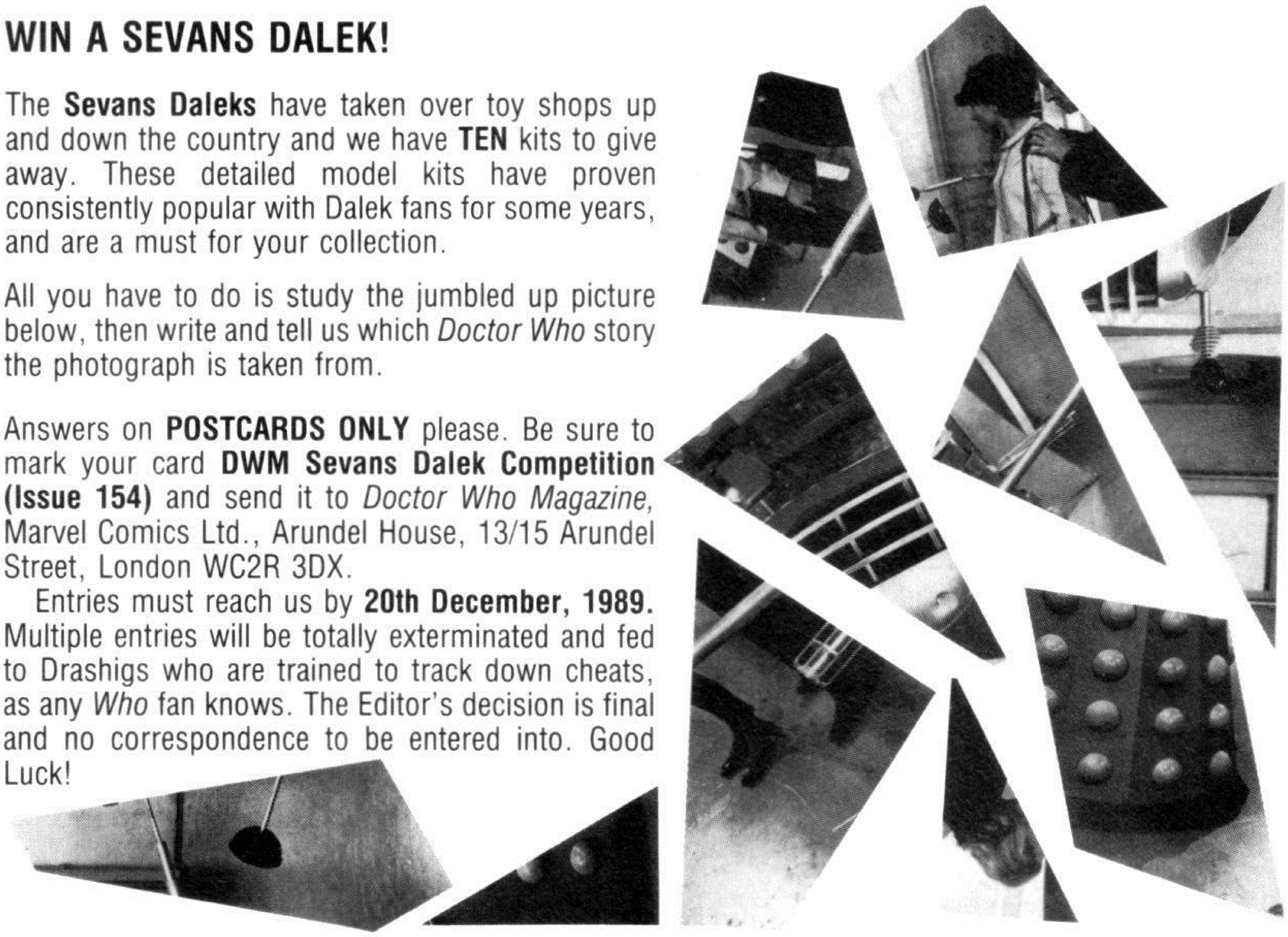

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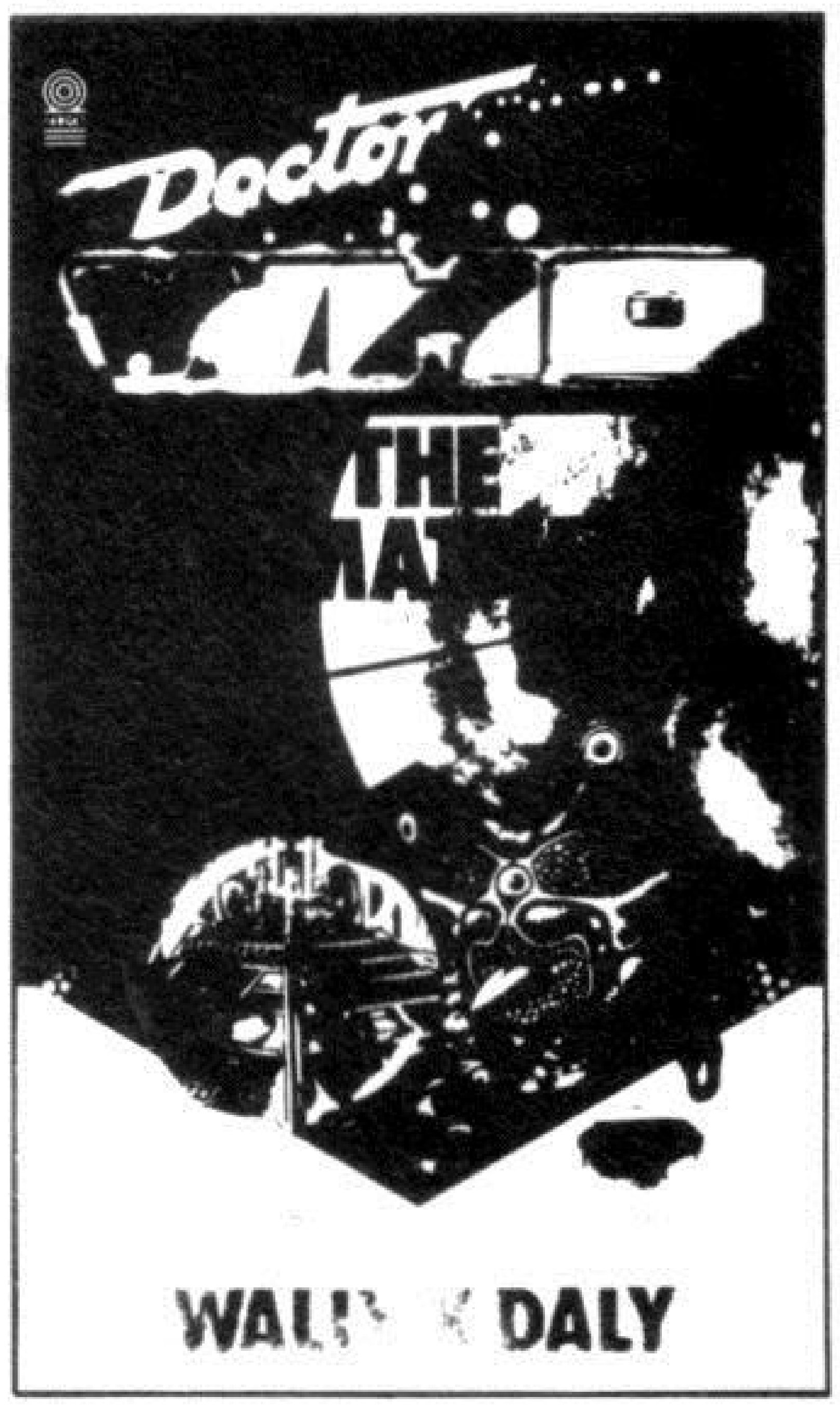

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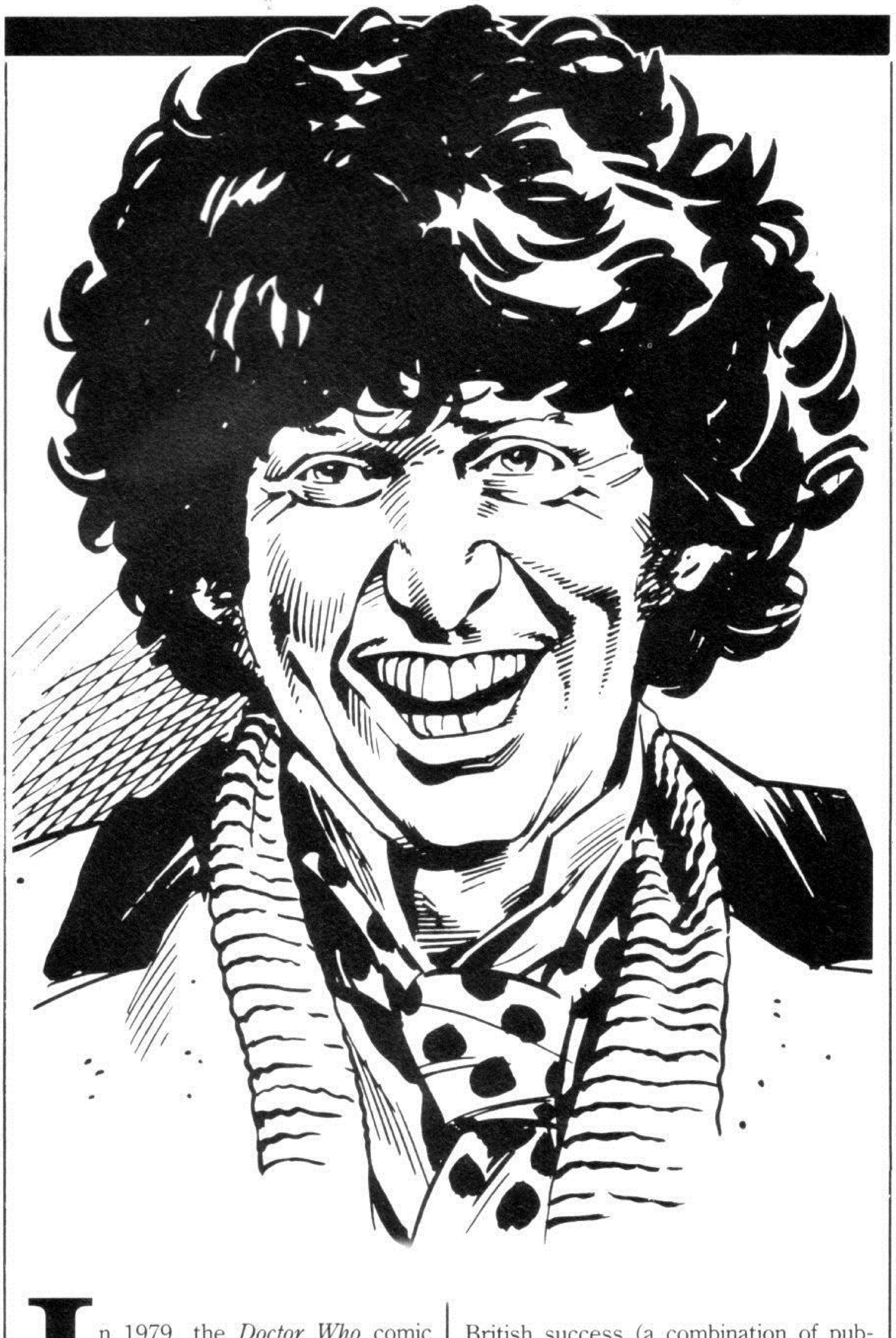
STRIP!

Michael Bonner examines the early years of Marvel's *Doctor Who* comic strip. . .



One of Dave Gibbon's original drawings of Tom Baker used in *Doctor Who Weekly* Issue 1. ▶

In 1979, the *Doctor Who* comic strip disappeared from the pages of Polystyle's *Mighty TV Comic*. This was the result of declining sales figures, a move towards syndicated material and a distinct lack of interest in the series by the publishers.

Ironically, it was Marvel Comics that took up the rights to publish *Doctor Who* comic strip; ironic, because Marvel's British success (a combination of publishing comics featuring new comic strip and re-packaged American material) was one of the main reasons for the drop in *Mighty TV Comic*'s sales figures.

The incentive to buy the rights for *Doctor Who* came from Dez Skinn. He had started working for Marvel repackaging and resizing US material for the UK market and had always been interested in a magazine combining comic strip and articles. His first outing in this genre had been *House of Hammer*, which had been successful enough to merit trying the experiment again.

In his capacity as editorial director at Marvel UK, Skinn approached the *Doctor Who* producer, Graham Williams, with the idea of a magazine utilizing the same formula as *House of Hammer*.

STARTING OUT

Skinn's original intention was to use in-house writers and artists, so tight control could be maintained over the title. He intended Marvel UK's art editor, Paul Neary, to pencil the strip and Dave Gibbons, who was also working for *2000AD*, to ink the strip. This enabled Dave to continue with his *2000AD* work, but Dave wanted to do the strip full-time. He felt that inking someone else's art was laying claim to something that wasn't originally his. He did some sketches which Marvel liked and became the solo artist on the strip.

Skinn was still looking for a writer, and Dave suggested Pat Mills and John Wagner. They seemed to be an ideal choice: Dave had worked with Pat and John on *2000AD*, and knew that they had also submitted some material for *Doctor Who* to the BBC. In fact, Pat and John had submitted several scenarios to the BBC (one of which, *Space Whale*, had been commissioned but was dropped), and they decided to turn them into comic strips.

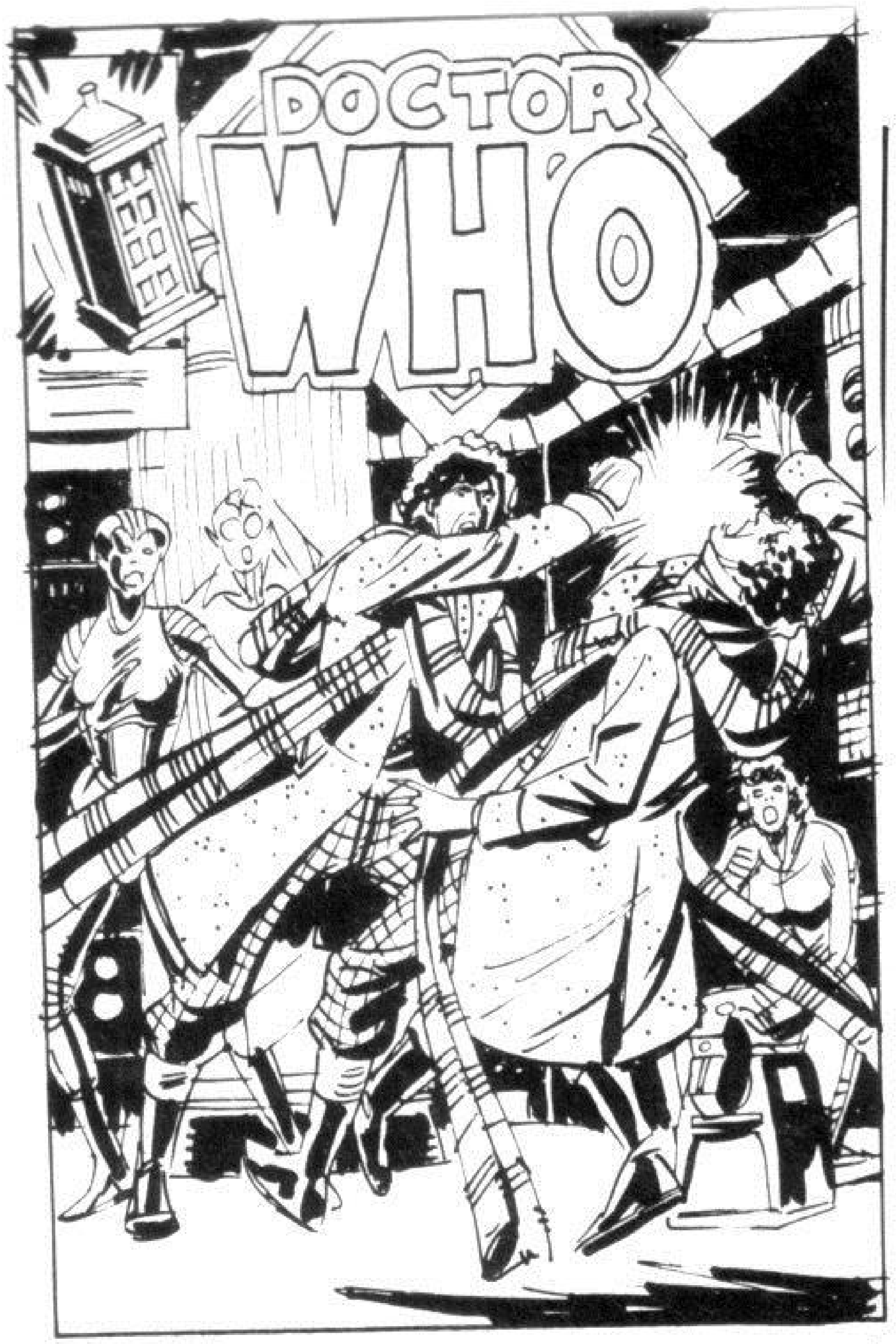
Pat and John no longer worked together, so they divided the writing between themselves. Pat wrote stories one and three (*The Iron Legion* and *Star Beast*), whilst John wrote stories two and four (*City of the Damned*) and *The Dogs of Doom*). Whoever wrote the strip had their name listed first.

COMIC COMPANION

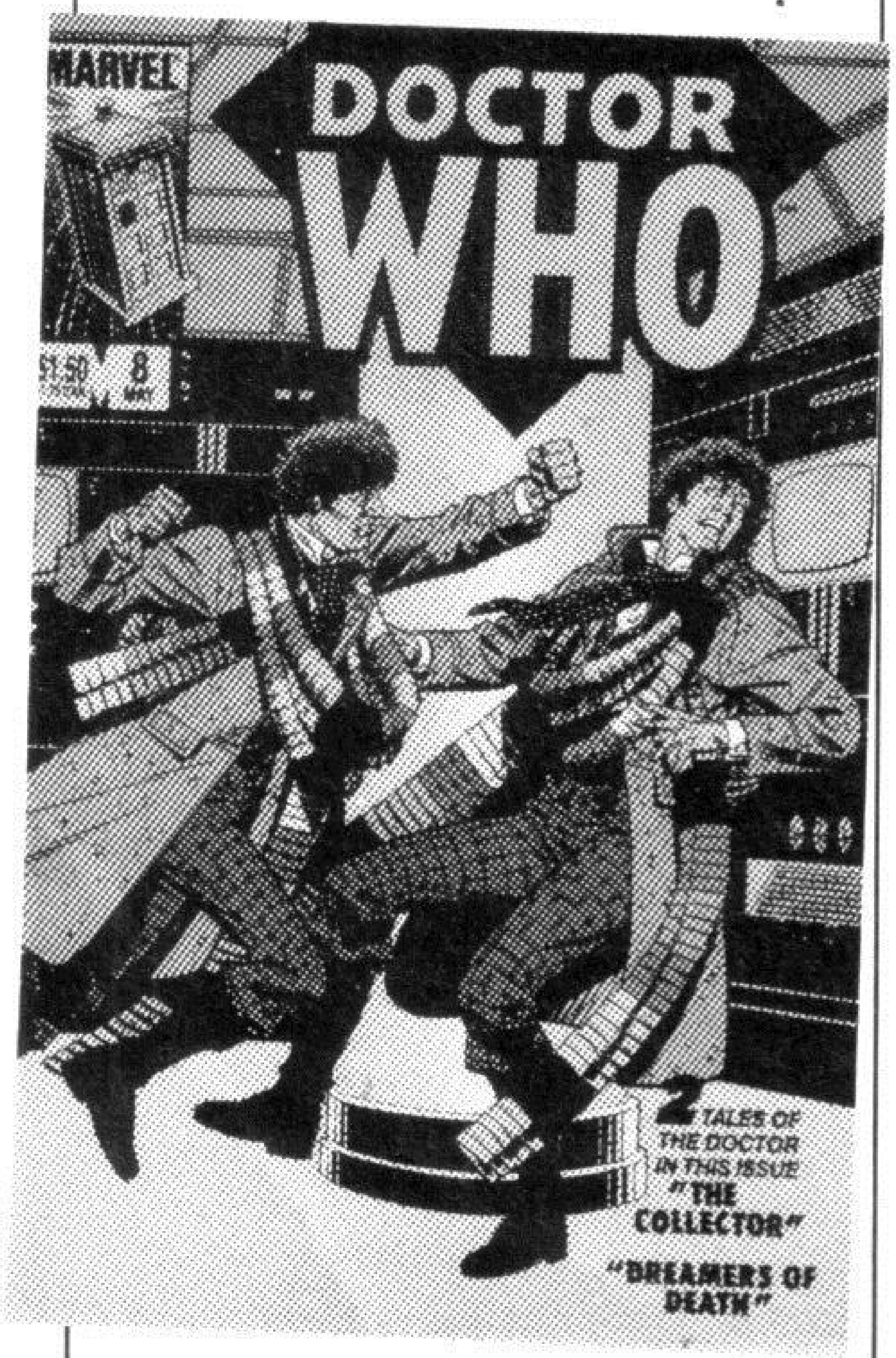
Both writers wanted to use the strip to visualise various ideas they had: Pat utilised his love of history in *The Iron Legion* to "portray an alternative Earth in a particular way that hadn't been done before". In *Star Beast* he introduced Sharon, the first companion in the comic strip since 1968 who was not connected with the television series.

Sharon came into being because Marvel were obliged to pay a fee to the actor/actress whose likeness was represented in the strip regularly. Like any self-respecting corporate structure, they looked for a way around this. Pat also wanted to create a character who was as far removed from the typical comic strip heroine as possible. She she was black, poor, and intelligent.

John's *City of the Damned* was a logical extension of *Judge Dredd* – the character he'd been writing for *2000AD* for some years. The backdrop for Dredd was Mega City One, an environment where the huge size of the population dictates that law enforcement should be absolute (to the point of fascist) though free-will is permitted within the confines of the law. The city of the damned went to the natural extremity of this, where all feeling, emotion and thought was illegal. ▶



Dave Gibbons' original roughs for Issue 8 of the United States' *Doctor Who* comic, and below, the final version.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8
2 TALES OF THE DOCTOR IN THIS ISSUE
"THE COLLECTOR"
"DREAMERS OF DEATH"

Pat and John's final story, *The Dogs of Doom* featured the Daleks. Illustrating a group of Daleks was not a concept Dave Gibbons could get into. They lacked facial expression, they were asymmetrical, and they were thoroughly tedious to draw for any length of time. However, Dave's burden was lightened after he discovered the *Radio Times Tenth Anniversary Special* which contained a feature on how to build a Dalek. To his delight, the book gave him the exact proportions of the Daleks, enabling him to render them near perfect.

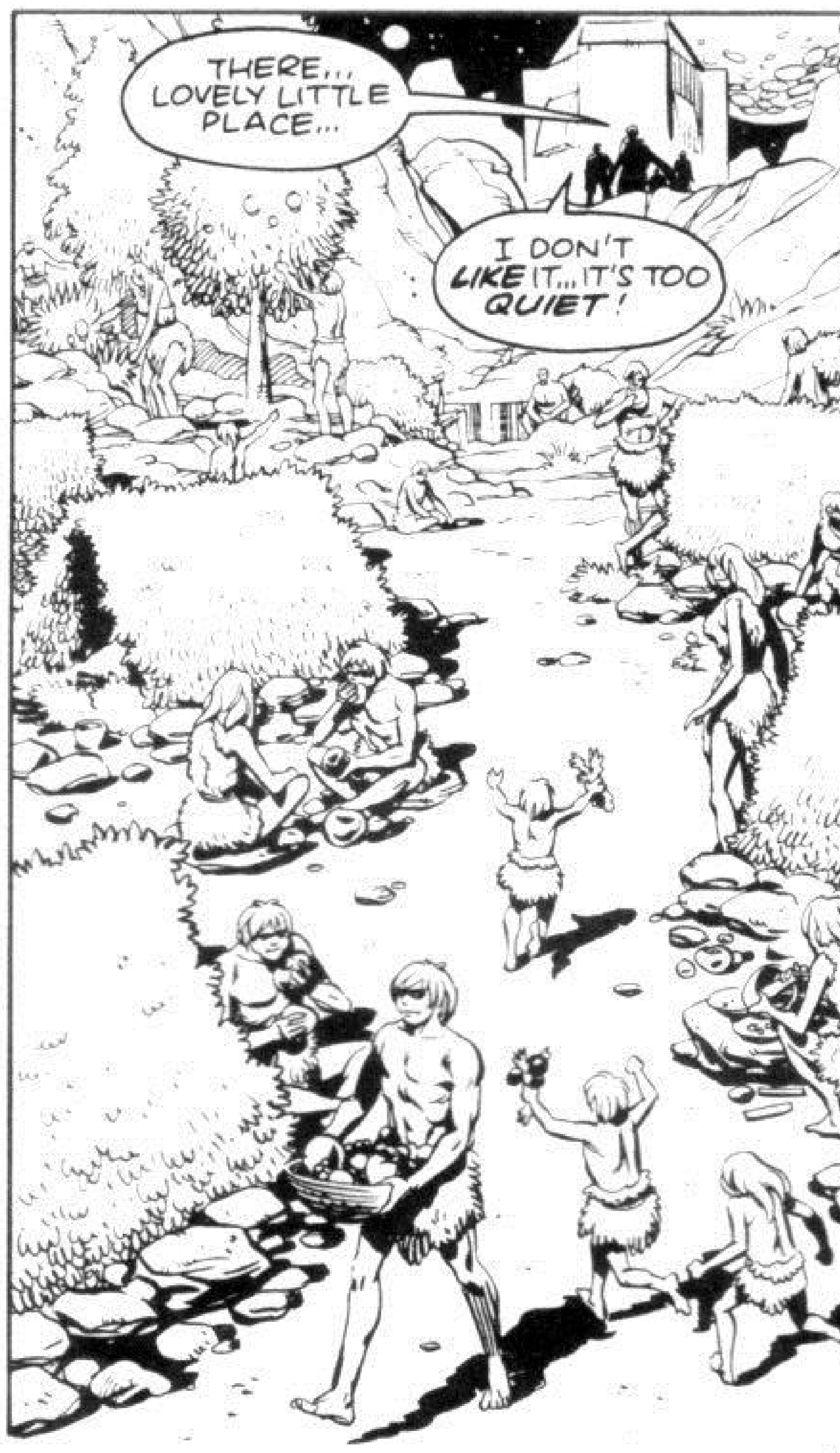
ALL CHANGE

Pat and John left the strip in 1980 because the page count was about to be cut to three pages. They felt they could no longer do justice to the strip with it this length. Scripting now fell to Steve Moore – one of Marvel's in-house writers, and one of Skinn's original intentions as lead writer when the comic began.

It is worth mentioning *Timeslip* here, a two-episode story slotted between *City of the Damned* and *Star Beast*. *Timeslip* was run because Dave had decided to take a holiday, and Skinn created the prime example of an in-house strip. It was plotted by Skinn himself, then scripted and illustrated by Paul Neary. The story was the first comic strip to feature more than one Doctor and, to do each actor justice, Paul used extreme photographic reference.

Steve Moore had previously worked on *Hulk Weekly* for Marvel and graduated from that and the back-up strips in *Doctor Who Magazine* to the lead strip, his first story for which was *Time Witch*. Steve took the strip through its transfer from weekly to monthly, a move prompted by declining sales figures. The move to monthly not only gave longer deadlines, but also enabled Marvel to revamp the format and design in order to boost sales. The first monthly issue, Issue 44, saw the page rate rise from the three pages it had been at since Issue 40 to an average of eight pages. A further change was the departure of Sharon in Issue 48, because Steve saw her as just a token human presence in the strip and it wasn't really necessary to have a "girl next door".

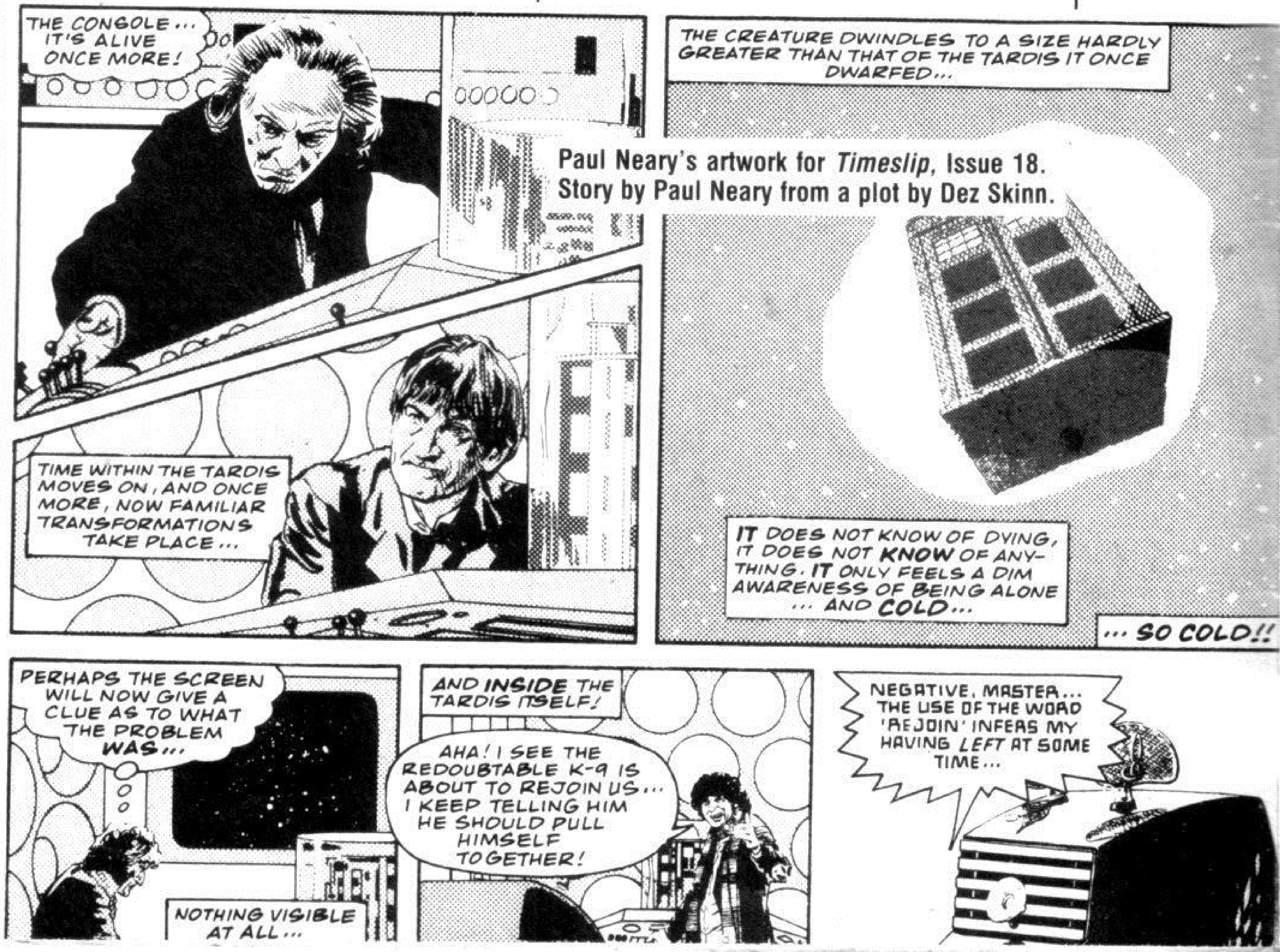
During his 18 months as writer, Steve's stories went off at all tangents: from *Dragon's Claw* – set in a Chinese monastery – to *Life Bringer* – featuring the Olympian gods. All good stuff, and quite ironic, considering that Steve felt the tv series "induced feelings of monumental indifference in me". However, Paul Neary's successor – Alan McKenzie – was a fan of the series, and more or less suggested themes to Steve, like "Let's do one about street gangs," and so *End of the Line* was written.


THERE... LOVELY LITTLE PLACE...
I DON'T LIKE IT... IT'S TOO QUIET!

***Spider-God:* story by Steve Moore, art by Dave Gibbons.**

As well as MacKenzie, Steve consulted Dave Gibbons on the strip and what he liked to do in terms of artwork. Dave replied: "The three A's: Action, Aliens and 'Ardware!", which is borne out in stories like *The Freefall Warriors*, where Dave produced some incredibly dynamic art.

By and large the stories were written in a style common to America; working from plot to artwork to dialogue. There were advantages working in this way: Dave could end a page where he liked, for example. However, putting dialogue to finished artwork can be a headache – which is why most American comics are liberally sprinkled with generous amounts of fight sequences, relieving some of the burden of the writer.


THE CONSOLE... IT'S ALIVE ONCE MORE!
THE CREATURE DWINDLES TO A SIZE HARDLY GREATER THAN THAT OF THE TARDIS IT ONCE DWARFED...
TIME WITHIN THE TARDIS MOVES ON, AND ONCE MORE, NOW FAMILIAR TRANSFORMATIONS TAKE PLACE...
IT DOES NOT KNOW OF DYING, IT DOES NOT KNOW OF ANYTHING. IT ONLY FEELS A DIM AWARENESS OF BEING ALONE ... AND COLD...
... SO COLD!!
PERHAPS THE SCREEN WILL NOW GIVE A CLUE AS TO WHAT THE PROBLEM WAS...
NOTHING VISIBLE AT ALL...
AND INSIDE THE TARDIS ITSELF!
AHA! I SEE THE REDOUBTABLE K-9 IS ABOUT TO REJOIN US... I KEEP TELLING HIM HE SHOULD PULL HIMSELF TOGETHER!
NEGATIVE, MASTER... THE USE OF THE WORD 'REJOIN' INFERS MY HAVING LEFT AT SOME TIME...

Paul Neary's artwork for *Timeslip*, Issue 18. Story by Paul Neary from a plot by Dez Skinn.

Tom Baker's penultimate strip was *Junkyard Demon*. This was drawn by Mick McMahon and Adolfo Buylla, filling in for two issues while Dave took a holiday. Dave knew Mick – not just from their time on *2000AD*, but also because they'd shared a studio after Dave's son was born. Dave found it difficult concentrating at home, because of the attention demanded by a small infant. Mick pencilled the strip, which Buylla (a friend of a friend of Paul Neary's) inked. Although unpopular with some of the more narrow-minded fans, the combination created some gorgeously pompous artwork.

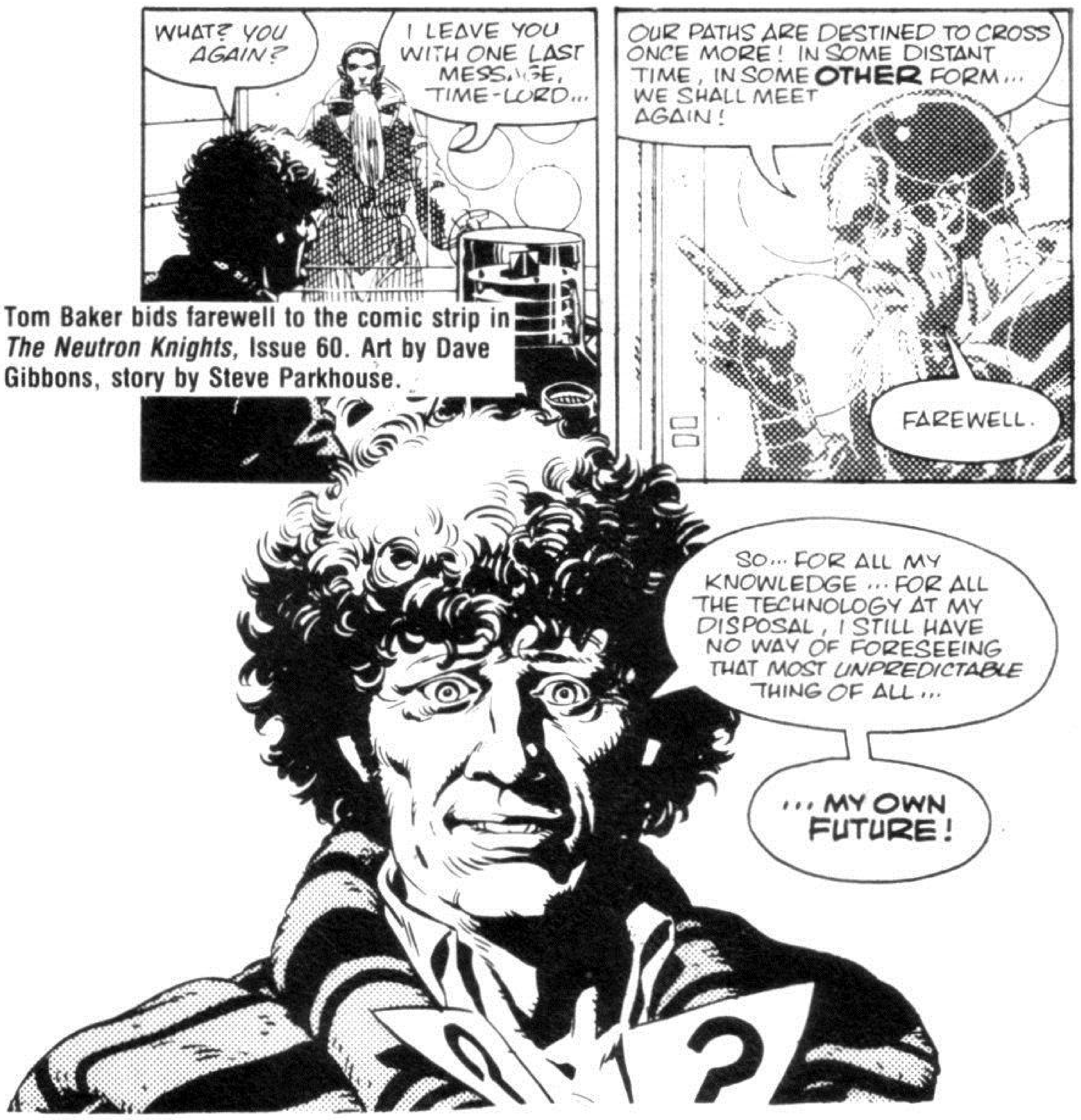
The final story – *The Neutron Knights*, was Steve's futuristic retelling of the old Arthurian legend. It marked the return of Dave as artist and also sowed the seeds for the forthcoming Davison epic, *The Tides of Time*, by Steve Parkhouse, with the introduction of everyone's favourite wizard, Merlin.

Then . . .

◆

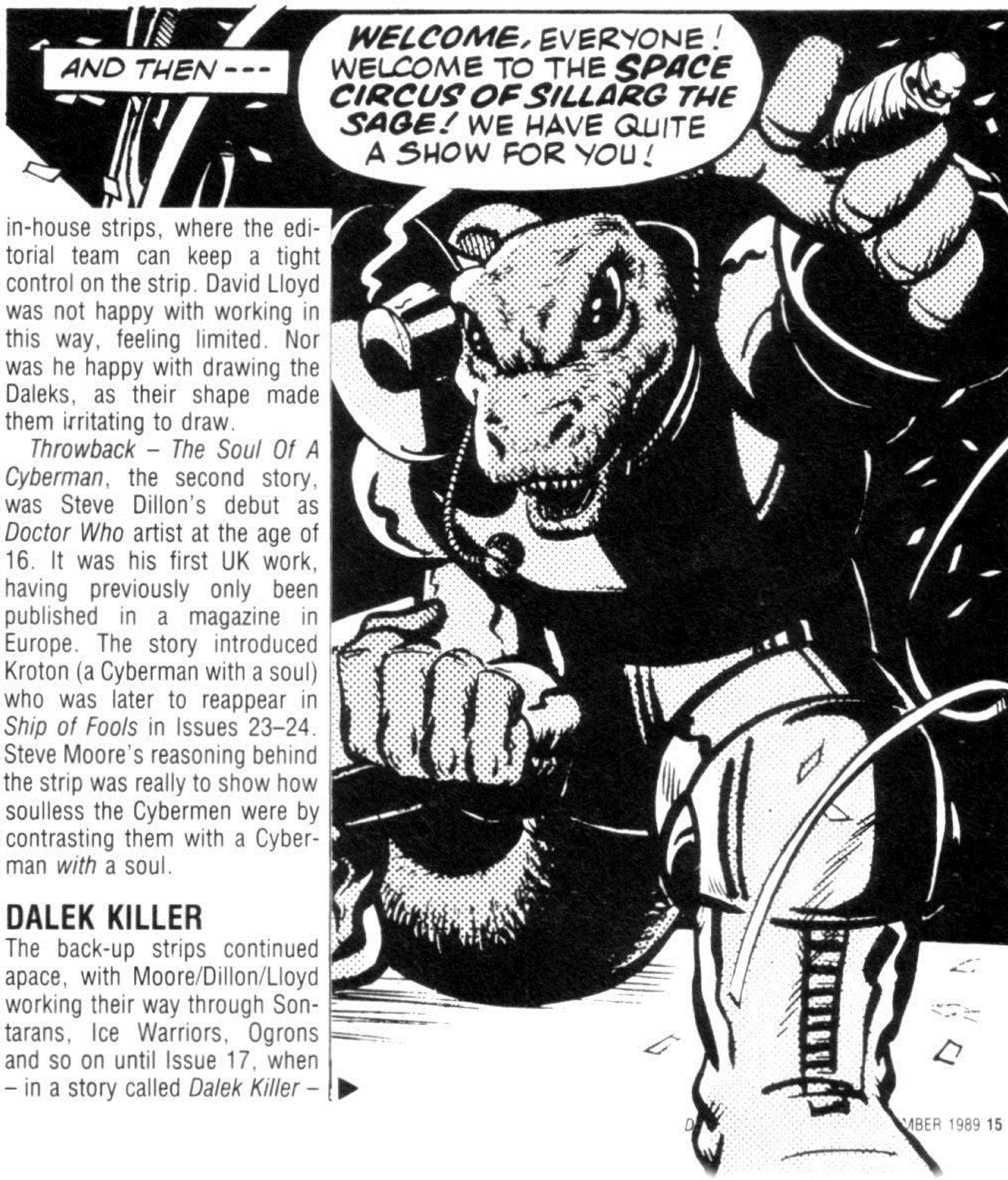
NEXT UP: MARVEL COMICS FROM 1983–1990! I BETCHA CAN'T WAIT!

Alphabetical thanks go out to: Dave Gibbons, Pat Mills, Steve Moore, Mr. Parallelogical, Steve Parkhouse and May Starey.


WHAT? YOU AGAIN?
I LEAVE YOU WITH ONE LAST MESSAGE, TIME-LORD...
OUR PATHS ARE DESTINED TO CROSS ONCE MORE! IN SOME DISTANT TIME, IN SOME OTHER FORM... WE SHALL MEET AGAIN!
FAREWELL.
SO... FOR ALL MY KNOWLEDGE ... FOR ALL THE TECHNOLOGY AT MY DISPOSAL, I STILL HAVE NO WAY OF FORESEEING THAT MOST UNPREDICTABLE THING OF ALL ...
... MY OWN FUTURE!

Tom Baker bids farewell to the comic strip in *The Neutron Knights*, Issue 60. Art by Dave Gibbons, story by Steve Parkhouse.

THE BACK-UP STRIPS


AND THEN ---
WELCOME, EVERYONE! WELCOME TO THE SPACE CIRCUS OF SILLARG THE SAGE! WE HAVE QUITE A SHOW FOR YOU!

When Marvel Comics bought the rights for *Doctor Who* in 1979, Dez Skinn decided to run two strips. The first strip would be the lead strip featuring The Doctor against specially created or occasional "guest" aliens from the television series. The back-up strip would contain monsters from the television series.

The back-up strip was an exercise in in-house production – all members of the original team came from Marvel's *Hulk Weekly* title, and they were writer Steve Moore (who eventually worked on the lead strip), artists David Lloyd, and Steve Dillon, who alternated illustrating the stories.

The first story was *Return of the Daleks* and is credited to Moore, Neary and Lloyd because Paul Neary – Marvel's UK art editor – did the layouts for the story. This came about as a result of Skinn's desire for Marvel layouts, laying out the strip in a fashion familiar to other Marvel comics readers who he felt may have been alienated by a newer style of layout.

This, some would argue, exemplifies the "advantages" of in-house strips, where the editorial team can keep a tight control on the strip. David Lloyd was not happy with working in this way, feeling limited. Nor was he happy with drawing the Daleks, as their shape made them irritating to draw.

Throwback – The Soul Of A Cyberman, the second story, was Steve Dillon's debut as *Doctor Who* artist at the age of 16. It was his first UK work, having previously only been published in a magazine in Europe. The story introduced Kroton (a Cyberman with a soul) who was later to reappear in *Ship of Fools* in Issues 23–24. Steve Moore's reasoning behind the strip was really to show how soulless the Cybermen were by contrasting them with a Cyberman *with* a soul.

DALEK KILLER

The back-up strips continued apace, with Moore/Dillon/Lloyd working their way through Sontarans, Ice Warriors, Ogrons and so on until Issue 17, when – in a story called *Dalek Killer* –

▶

Steve and Steve created Abslom Daak.

Daak was an attempt to break out of the mould of using BBC characters in the main roles. Steve Moore decided he wanted to write something that was more flexible – his own character who he could use without asking the BBC's permission. The inclusion of the Daleks was just to satisfy the BBC, and in the end, they finished up in the supporting role. Daak was an instant favourite, and returned in *Star Tigers* (Issues 27–30, 44–46) and more recently in *Nemesis Of The Daleks* in the lead strip.

The final *Star Tigers* story sadly marked Steve Dillon's last artwork for the back-up strip, as he began working more and more for IPC's *2000AD*. However, he did return to illustrate *The Moderator* for the lead strip in Issues 84–87 which featured Peter Davison's Doctor. Lloyd was left to carry on the good work alone.

One of the problems David faced with the back-up stories was with the lettering. He was working on a size of paper that was one-and-a-half times the size of the printed paper, whereas usually most artists work two sizes up. However, the lettering applied was the same size as it was for the paper two sizes up, obscuring the artwork. That aside, David's experience on the strips meant he could develop his own SF style – using letratone to create sharpness of image, and more specifically on *4D War* in Issue 51 he painted the maelstrom scenes in wash and the rest in line, which enabled him to experiment a lot with technique.

David greatly enjoyed *Star Tigers*, because it was "their" characters instead of the BBC's. The only problem they encountered was in the final story. It was widely rumoured that Terry Nation was about to withdraw the licence for the Daleks, but this news didn't get to David until after he had finished his artwork.

If Nation withdrew the licence, Marvel couldn't run the strip, so all references to the Daleks in both David's artwork and the lettering had to be removed. Thus the Kil-Mechs were born. As it happened, Nation decided not to withdraw the licence, but his decision came too late to save the revised artwork from being published in its altered form.

ALTERATIONS

David eventually began alternating the art with John Stokes, and occasionally other artists such as Mick McMahon and Mick Austin (both of whom were later to work on the lead strip.) The back-up strip continued in the hands of writers like Alan Moore, John Peel and – under the pseudonym of Max Stockbridge – the then current editor, Alan McKenzie.

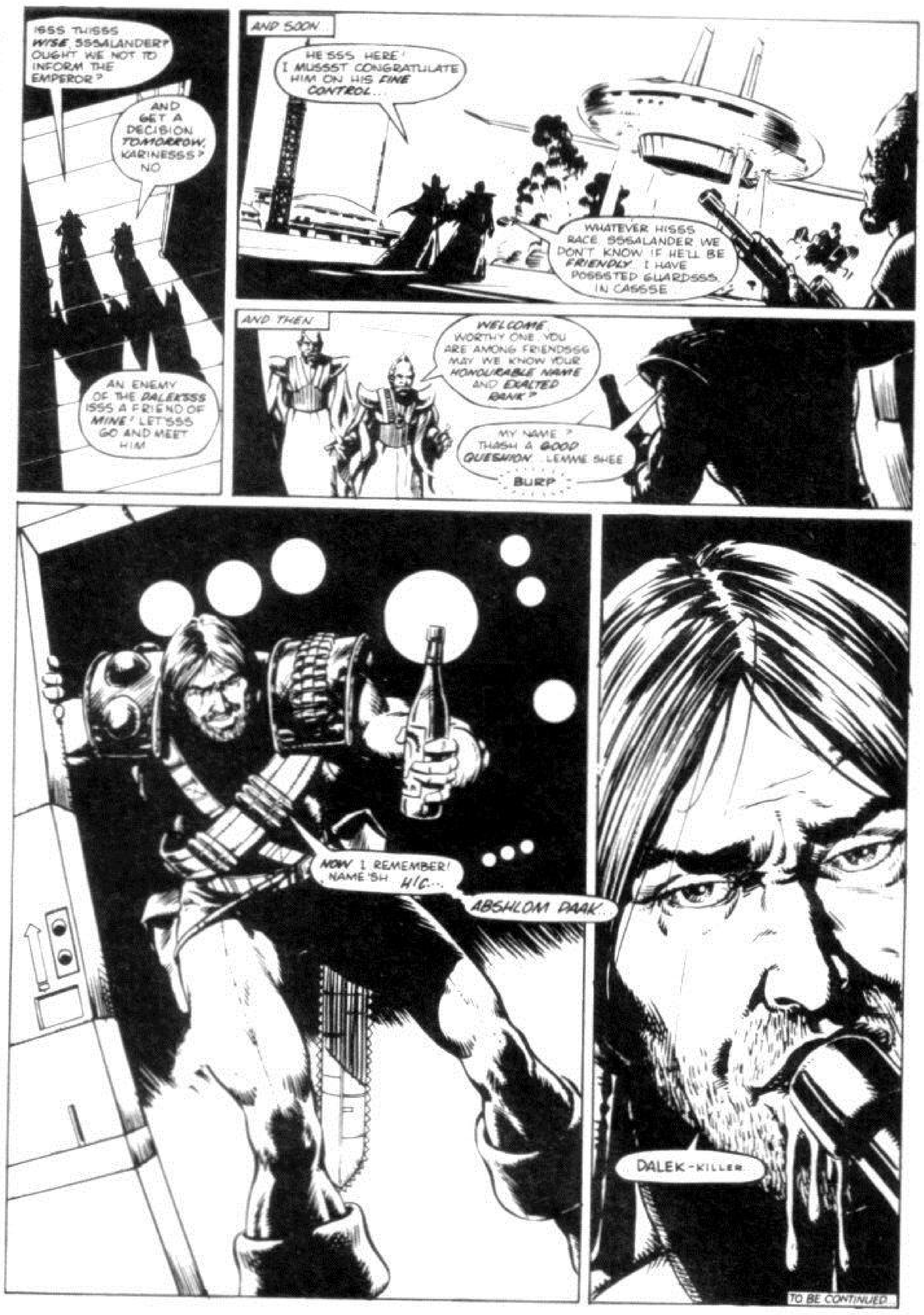
The strips eventually became an irregular occurrence and folded in Issue 64 for two reasons. Firstly, Marvel, who were on a pretty tight budget, found it difficult obtaining a licence to use the monsters. The cost of a page of comic strip also far exceeded that of the cost of a page of text which, at the time, was more popular than the strips.

One interesting aside from all this, is that when Dez Skinn left the Weekly in 1980, he wanted to re-use some of his better Marvel creations in his own *Warrior* magazine, which first appeared in 1982.

Warrior was the first magazine of its kind in this country to offer royalties and copyright ownership to writers and artists to compensate for the low page-rate (which some would say signed its own death warrant), and this attracted a variety of British talent including Brian Bolland, John Bolton, Steve Dillon, David Lloyd, Alan Moore and Steve Parkhouse.

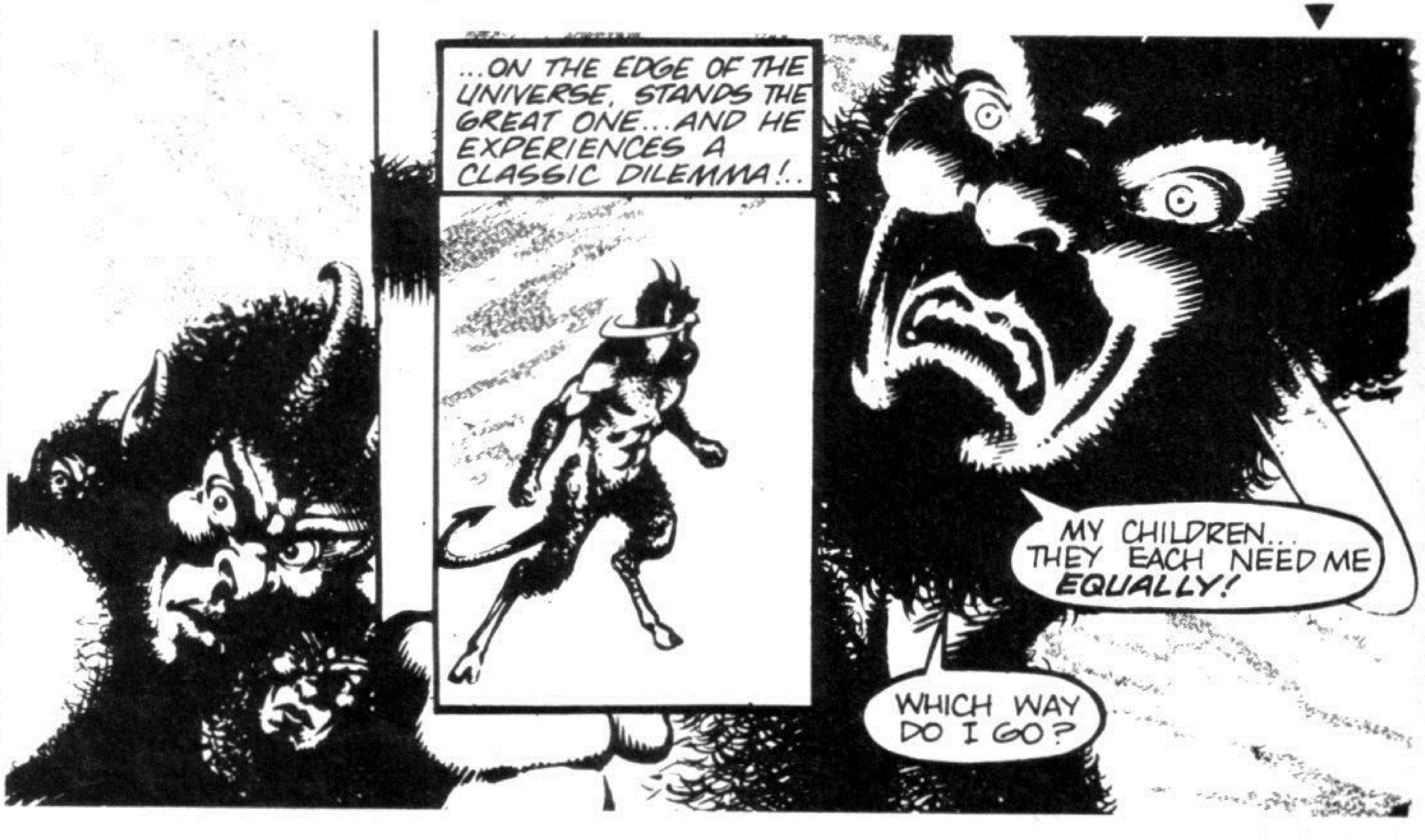
Skinn's idea was to change the names of the Marvel characters, but keep their essential characteristics. Absolom Daak became Axel Pressbutton (a homicidal cyborg with a meat clever for a left arm) in *Laser Eraser and Pressbutton*, written by Pedro Henry and illustrated by Steve Dillon (in fact, Daak actually appeared in one scene in a bar), and *Night Raven* from *Hulk Weekly* became *V For Vendetta*, written by Alan Moore and illustrated by David Lloyd, who had both collaborated on the Black Sun sequence of stories in *Doctor Who Weekly*. (Alan's main characters from the Black Sun stories later appeared in his excellent run of *Captain Britain* stories for Marvel UK.)

◆


ISSS THISSS *WISE* SSSALANDER? OUGHT WE NOT TO INFORM THE EMPEROR?
AND GET A DECISION *TOMORROW*, KARINESSS? NO
AN ENEMY OF THE *DALEKSSS* ISSS A FRIEND OF *MINE!* LET'SSS GO AND MEET HIM
AND SOON...
HE SSS HERE! I *MUSSST* CONGRATULATE HIM ON HIS *FINE CONTROL*...
WHATEVER HISSS RACE SSSALANDER WE DON'T KNOW IF HE'LL BE *FRIENDLY*. I HAVE POSSSTED GUARDSSS IN CASSSE
AND THEN...
WELCOME, WORTHY ONE. YOU ARE AMONG FRIENDSSS. MAY WE KNOW YOUR *HONOURABLE NAME* AND *EXALTED RANK*?
MY NAME? THASH A *GOOD QUESHION*... LEMME SHEE
BURP
NOW I REMEMBER! NAME'SH *HIC*...
ABSHLOM DAAK
DALEK-KILLER
TO BE CONTINUED

Daak returned to the pages of *Doctor Who Weekly* 'by popular demand' in *Star Tigers*, Issue 27. Art by Steve Dillon.

Alphabetical thanks go out to: Steve Dillon, David Lloyd, Steve Moore, Mr. Parallelogical and Mark Steward.


...ON THE EDGE OF THE UNIVERSE, STANDS THE GREAT ONE... AND HE EXPERIENCES A CLASSIC DILEMMA!..
MY CHILDREN... THEY EACH NEED ME *EQUALLY!*
WHICH WAY DO I GO?

◀ Art by Dave Lloyd.

BOX

Photo: Mark Wyman.

Doctor Who Magazine tracked down Sylvester McCoy and Sophie Aldred at the BBC's North Acton studios, as they were rehearsing *Ghost Light,* which is just being transmitted in Britain . . .

Return of the Dynamic Duo

"Last year had some great stories, but I think this season's going to be even better!" exclaims Companion Ace (Sophie Aldred), with an enthusiasm for Season Twenty-Six that the Doctor (Sylvester McCoy) also shares.

"There was a great feeling about the show last season," says Sylvester. "We felt we really knew where we were going, and this year, we're going even better. I don't want to blow trumpets before I've even seen them all, but there's a very positive feeling about the show."

Sitting in the BBC Canteen between rehearsals for *Ghost Light,* distracted by actors from other shows and bustling canteen staff, it looked like it was going to be hard to pin Sylvester down on anything. His mind is off at tangents all the time, and you feel you're in the presence of someone who really could be *Doctor Who.*

Sylvester was very pleased with the way last year's stories had turned out on screen, although he had some reservations. "*The Happiness Patrol* was slightly disappointing, because it was done in studio. I think it was a bit over-ambitious.

"If they've got to do a story in studio, it would be better to do something actually indoors. Trying to create a planet, it obviously doesn't work. You have to suspend a lot of imagination, especially as all the other stories were so successful at creating wherever we were on location."

Sophie found cuts made in the final transmitted versions of last season's stories "Frustrating. You always shoot too much on *Doctor Who* for various reasons. A lot recorded for *Silver Nemesis* was cut, and *The Happiness Patrol.* The story became slightly hard to follow, I found. This year I hope that's not so much of a problem."

RECORDING THIS SEASON

Despite intermittent strikes by BBC staff over pay this summer, recording Season Twenty-Six seemed to have gone smoothly. "We thought the strike might cause problems, but managed to get finished by the skin of our teeth," Sylvester commented.

"The real problem was the amazing weather we've had this year. From snow, gales and frosts one day to rain and goodness knows whatever else the gods can invent the next. We were surviving desert conditions for *Survival.*"

"It was so hot," agrees Sophie. "We were in the same place for *The Greatest Show in the Galaxy* (Warmwell Quarry). It was really like the desert, with temperatures at hundred-and-ten degrees all day. I spent one day just running, and suddenly I collapsed with cramp in my legs, I'd lost so much salt.

"It's my favourite story this year, because it was a survival battle with the heat and whatever."

"It was a bit like doing *Lawrence of Arabia!*" Sylvester added. "I enjoy those kind of problems. When I went to the Arctic for recording of *the Last Place on Earth,* I loved it. It was so cold it was unbelievable. So dangerous, so uncomfortable. But at the same time there was an amazing buzz, and it was an experience to do. Things were the same in this desert. We also had the respite of leaving at the end of the day and going to Lulworth Cove . . ."

". . . and swimming in the sea!" cuts in Sophie.

"Well some of us did," mutters Sylvester, almost chastising his screen companion, just like the Doctor. "Some of us were stupid enough to jump in the over-polluted English Channel . . ."

STUNT WORK

"I managed to do a few stunts," comments Sylvester. "Sophie's got more. I think if Sophie is going to fall off a cliff, why should she have all the fun? I want to do it, too. Some stunts weren't actually scripted. There was one where the recording crew stuck me on this motor-bike, a big 500cc thing, and said, 'Look, there's a camera there looking at you and there's a tape recorder at the back to add weight and imbalance the thing.' They said, 'You know all about bikes.' I said, 'No I don't.'

"They told me to get on with it anyway, so off I went on this bike, zooming along. I got to the end, and there's a cliff! I pulled up, fell off the bike, cursing all the while. It turned out the camera was shaking so much it was a complete waste of time.

"Recently they just stuck me on a horse with an actor at the end of the day (*Survival*). I hadn't been on a horse for years!"

ACCIDENTS WILL HAPPEN . . .

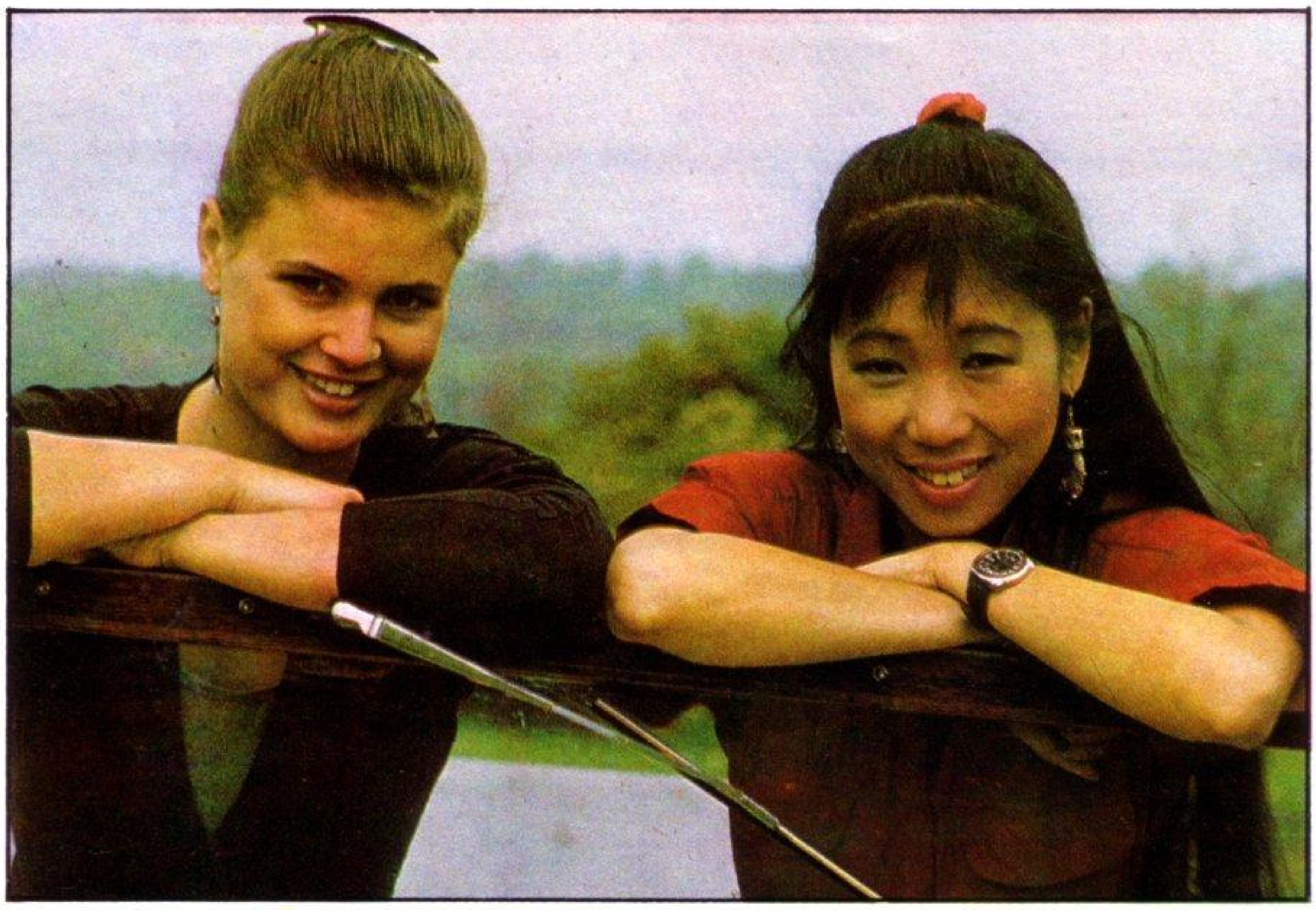
On a more serious note, Sophie suffered an accident in a water tank during studio recording of a stunt for *Battlefield,* (see **DWM Issue 152**), but she sees the incident in a somewhat stoic light.

"It was quite scary. Last year I had a flying accident doing *Corners,* which was more frightening. The *Battlefield* event pales in comparison, really.

"I was a bit shocked, but I thought, 'Well I'm not hurt, everybody else is OK. I just won't think about it.' There's no point thinking what could have happened. It's part of the job. If you accept doing these things, which of course I love doing, it's a real dilemma.

"John Nathan-Turner did say to me when I was leaping into the sea in April in Lulworth Cove, 'Well we can always get a stunt person in to go in for you, Sophie, you know that.' But I wanted to do it and to be seen to be doing it. It's very clear that it's me on the actual film. I think I'm just mad.

"I've had loads of letters and a great big bunch of flowers from people saying, 'Are you all right, we hope you're OK, we read that thing in *News of the World.*' People are really lovely."



Ace and Shou Ying (Ling Tai) prepare to take on the forces of darkness in *Battlefield.* Photo © BBC.

Ian Hogg plays Josiah Samuel Smith and Katherine Schlesinger is Gwendoline in Ghost Light, just two of the top names in this story. Photo © BBC.

FAVOURITE STORY

Which story were they looking forward to seeing most? For Sophie this was definitely *Survival,* but Sylvester was more reserved. "It's very difficult; so far all the stories have been of such a variety and very interesting. Because of the mysteries of television, you might do something and think this is wonderful, then it comes on the telly and you think,

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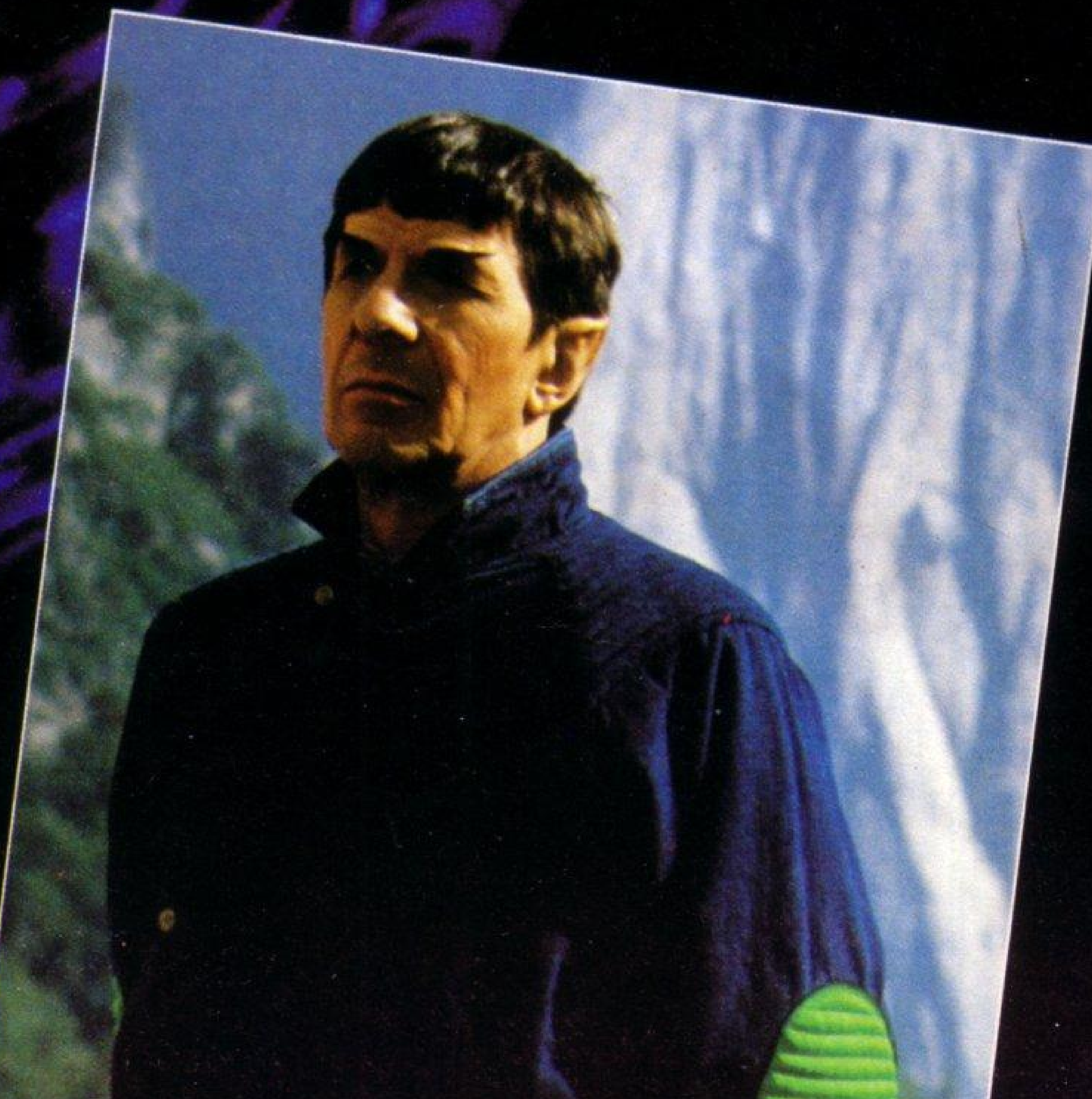

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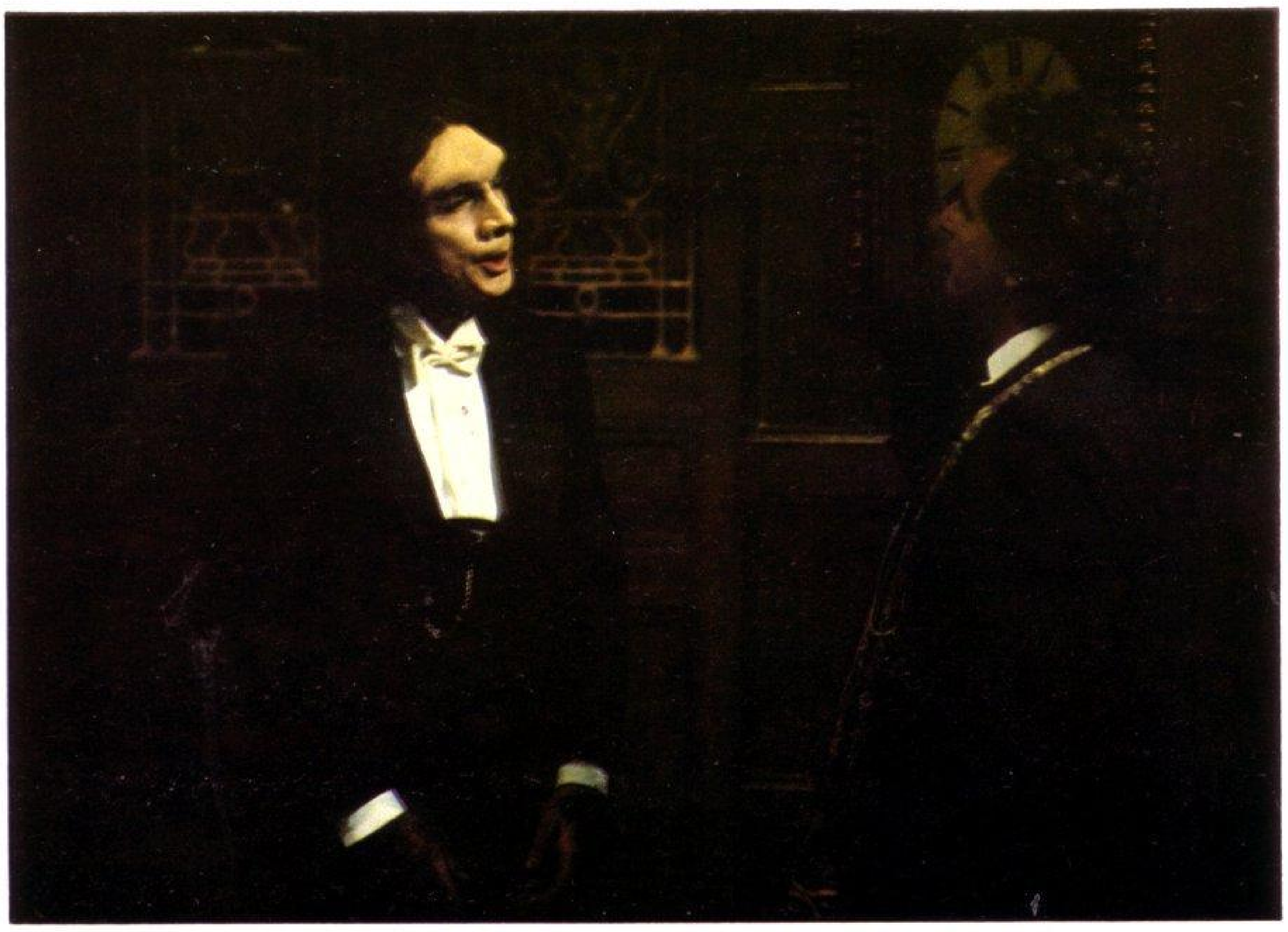

Sylvester McCoy confronts Nimrod (Carl Forgoine) in *Ghost Light*. Photo © BBC.

'What happened to it?' I'm hoping that nothing like that happens . . . I've enjoyed recording them all."

"They've all been brilliant, in different ways," Sophie says enthusiastically. "Having to put up with the elements . . ."

". . . and with great casts," Sylvester cuts in. "I'm enjoying *Ghost Light;* I don't like doing studio work, but I'm happy with this one's set inside a building. It will give it much more credence. It's got a brilliant cast, and it's a good story . . . once we work it out . . ."

"I couldn't believe it when I came to the (script) read-through," says Sophie. "These people were greeting each other with glasses with strings around their necks, very sort of intellectual actor types.

"I thought, 'Gosh, they must be doing a *Play for Today,'* because I recognised them all as real 'actors'. To my amazement, they got out at our floor and came into our room. They were all doing *Doctor Who,* it was fantastic!

"There's some wonderful actors again this year, which has been brilliant for me. What other part means you meet Sylvia Syms, Dinsdale Landen, all these actors who I can observe and learn from. Take Sylvia for example, she's been giving me tips about stunts. It's things like that you cherish for ever."

OLD ENEMIES

This season sees the return of one popular old foe, the Master, and U.N.I.T., with the Doctor back alongside Brigadier Alistair Lethbridge-Stewart for *Battlefield.* What was it like to work with Nicholas Courtney?

"Great!" was Sylvester's comment. "It was like a blast from the past."

Sophie: "It was odd for me, having watched this Brigadier as a child. I knew Nick from conventions but actually seeing him in the outfit, it was very bizarre, being confronted yet again with something from my childhood. It was the same with Cybermen and Daleks."

What about the Master? Has the Doctor got the better of him at last?

"I don't think anyone will know really, till the next time," Sylvester says, a mysterious smile on his face. "It was lovely to work with Anthony Ainley. It was interesting finding, in acting terms, that he had a way of playing the character. I kept thinking, 'Now he's a Time Lord,' and so I tried to act similar to him. As Time Lords, when you go round the universe, meeting different people, you respond differently to different people. But when you meet your own, there would be that kind of similarity in movement as well as various other things."

More trouble ahead for the Doctor and Ace in *The Curse of Fenric.* Photo: Mark Wyman.

TYPE CASTING

Conversation came round to the cameo roles Hale and Pace, the comedy duo, played in *Survival.* How had Sophie and Sylvester found working with them?

"They were really nice; we had a day with them. They're normal blokes who have suddenly found this fame and are going 'Wow . . . Amazing,' but it's not affected them in any way."

But wasn't it a bit strange to find such actors in *Doctor Who?* It's a fantasy programme which calls for suspension of disbelief in its audience. Then Hale and Pace come on, are recognised immediately and that suspension has gone. Suddenly, it's just another tv show. Sylvester has strong feelings about this, and typecasting of actors in general. "I *loathe* it; it shows a great lack of imagination, and happens a lot in our business, with casting directors, directors and people that run the business.

"I've been lucky, I've actually been able to jump from role to role. Someone said to me the other day, 'Your problem is you can do too many different things.' It's a *problem?* In a way, it's easier for the people who run this business if you are typecastable. They can put you in a slot, find jobs for you, because they haven't got to use their imagination.

"Why shouldn't Hale and Pace play those two parts? They played them really well. I know they've got a high profile at the moment. That's good for the programme. It will bring in other viewers, who perhaps never watched the show but have watched *Hale and Pace.* Out of them we'll get a percentage who will stick with us.

"I know a lot of people get really fed-up about this kind of thing, but the producer's got to think along the lines of ever-increasing, ever-broadening audiences. This is a very good way to do it. I remember I used to love seeing newsreaders dance at Christmas on telly. And that in a way is part of that thing, it's a joy. You go, 'Oh look they can do that – isn't it interesting to see them out of place?'

"All the great comics in Britain aren't allowed to be great tragedians until they get to be sixty. Max Wall or Jimmy Jewel, a whole list of them who now play dramatic parts, but were never allowed to do that when they were younger. It seems to me it's like not using certain paints. If they could do it when they are sixty-eight they could have done it when they were twenty-five."

"Most actors can do most things," added Sophie. "I think it's a real battle to get the press interested in *Doctor Who,* while not compromising it, too."

ACE'S CHARACTER

Ace's character goes through further developments this season. "It's not something I asked for," says Sophie. "But the writers seem to have really enjoyed doing it, especially Ian Briggs. Ace is his baby, in a way, so he's keen to make Ace grow up a bit, to develop.

"A lot of the stories this season revolve around the relationship between the Doctor and Ace. That's important, I think. It's a very strong relationship. The Doctor seems to be flying around space trying to sort out Ace's past and help her to go back to Earth a new woman, with any luck."

Sylvester added, "When we chatted between seasons, I thought it would be good for Ace to be educated between adventures. I would be educating her, pointing things out. Each time we got to a story she would arrive with new knowledge.

"Now this might seem unselfish, but it isn't. As an actor I thought, 'I don't want to have to say all these lines and explain everything. If we could do this story, educating Sophie, Sophie or Ace could come out and say those complicated lines for me!' That was one thing that sparked.

"It was a good idea and the writers went further, and JN-T too. They decided the Doctor was trying to make her get over her fears, her weaknesses. The Doctor, in a very back-handed and subtle way is trying to put Ace straight, so that eventually, if he does leave her, she'll come back and become Prime Minister. We need one, don't we!"

"In *Survival,* it's about her wanting to be free and her travelling," adds Sophie. "The Doctor's showing her herself, rather than putting her down on the couch, and giving her a bit of Jung and Freud."

The Doctor's character has seen some re-working, too. The mystery of his origins has made a very welcome return. Was this perhaps a reflection of Sylvester's own desires for secrecy in his personal life?

"Yes, exactly. I now think I wish I had a castle, with a big moat around it!

"I was a bit worried that I was getting *too* serious, but things have balanced and *Ghost Light* is much more comedy.

"I don't really set out with a goal for a character, but I don't want to go completely like Jon Pertwee's Doctor Who. There was a comic actor who did it very seriously all the way through. That was very admirable, but I want to marry them both. It's great to be able to use all those sides of a character, rather than go for one."

"Sylvester's Doctor does that, as does Ace," cuts in Sophie. "They're real people; they're funny some days, serious the next. I've had a lot of letters from people who hope Ace's character won't degenerate, as other *Doctor Who* assistants have seemed to do, into screaming bimbo types. Assistants seem to start off strong and then degenerate somehow. I hope this hasn't happened. I don't think it has."

THE COSTUME DEPARTMENT

There's a variety of costumes this year. Sylvester has a new, darker jacket but he didn't feel there was anything else he'd like to see, for the moment.

"I've had a good year this year . . ." says Sophie. "A Victorian corset, which I'm not looking forward to very much . . . I decided on the Forties dress for *The Curse of Fenric.* I realised that we were wandering around in the 1940s and if I was in my jacket and black skirt, wouldn't all these people think I was a bit odd? There's no mention in the script about that, so we decided to change me into 1940s gear.

"Then Sylvester had a brilliant idea, right at the very beginning of it, to make

Light (John Hallam) threatens the time travellers in *Ghost Light.* Photo: Steve Cook.

Guest stars: the Doctor, Mr Wainwright (Nicholas Parsons) and Ace share a quieter moment in the forthcoming *The Curse of Fenric.* Photo: John McLay.

me feel a bit insecure about what I was wearing and that's developed. Now the Doctor comments on Ace's outfit quite a lot."

So has Miss Selfridges re-opened in the TARDIS again? "With Bonnie (Langford) it was like Miss Selfridges," quips Sylvester. "With Sophie it's definitely Oxfam!"

FOR MY NEXT SEASON . . .

Both actors plan to stay on for Season Twenty-Seven, "If there is one," says Sylvester. Was there anything they'd like to see in that? Before Sylvester could say a word, Sophie cut in in a loud voice: "I want to ride a motorbike! I was cast because I could ride a motorbike . . . I actually get to sit on one this time, and then Sylvester pulls me off . . ."

"Why do something when you can obviously do it?" replies Sylvester. He points out he couldn't juggle before he came to *Doctor Who,* but people thought he could – so he learnt! "We should try and find out anything Sophie *can't* do. She seems to be a prime candidate for Supergirl, she seems to do everything!"

But was there any particular story they wanted to do? Sophie: "I'd rather like to go back to Medieval times, except there's rather a lot of horses involved in that, and horses are a bit difficult, as we've found out. I'd like to do some jousting and sword fighting and stuff, that would be quite good . . ."

Sylvester remains keen on the idea of a purely historical story. "I keep hoping . . . I'd really like to go back and prove that Richard III was really a nice man."

Just how many of Sylvester and Sophie's ideas got taken up by the production team? Sophie: "Well, Andrew (Cartmel) always sits down and says, 'OK what do you wanna do this year?' and I say, 'Ride a motorbike,' and that hasn't worked yet. So he doesn't listen at all! He listens to Sylvester, though."

"No," corrects Sylvester. "What happens is that Sophie has to ride the motorbike, and I end up on it! Will you please stop asking for these really dangerous things that I'm terrified of doing!

"It's lovely when they do listen to us. John (Nathan-Turner) has been great as a producer. I find it very difficult, because there's so much criticism of him. You get to think there's no smoke without a fire, and all that stuff. But the years I've done it he's been great. He's listened and the directors have all said how they like working with him, because although he's there all the time, he only comes in when it's necessary, when things are desperate. That works beautifully."

Does Sylvester still prefer fourteen-episode seasons? "As an actor yes, but the thing is, the lot more you do, the more you feel slightly frustrated when you think we could do more. I'd like to do more."

Sophie added, "Somebody was saying the other day, 'Oh gosh, it's terrible, we've had to do two episodes in eight weeks,' and I suddenly thought, 'Hang on a minute – we've done fourteen episodes in four months this year,' which is really tight going. It would be nice to have a bit more time, but we'd never get it – we'd get more episodes in less time. It would be nice to do it for six months."

KEEPING BUSY

The pair are going to be kept busy in the coming months – no rest for the wicked! Sophie continues with *Corners,* but she's looking forward to Christmas. "Nobody knows I started off as a singer and I can't wait to star in *Cinderella* in Hull with Les Dennis." Following a play at the Almeida Theatre, London (see Gallifrey Guardian), Sylvester's in pantomime too, appearing in *Aladdin* in Manchester with Eartha Kitt, Paul Nicholas and another familiar *Doctor Who* name . . . David Banks. In the New Year, he's recording another *What's Your Story.*

"That's an amazing television show. Every day of the week, we had an adventure serial, only we'd only written the first half-hour or twenty minutes and the audience called in with ideas for the next part. It was amazingly popular, adventurous and dangerous – which was what attracted me to it. I think it's as close to live theatre on tv that I've got."

His role as the Doctor has kept Sylvester very busy and in the public eye. "I was rehearsing *Doctor Who,*" says Sylvester, "then rushed to Wolverhampton to convert everyone to lead-free petrol. Then I came back, did some more rehearsals, followed by a flight to Manchester to do a chat on Science Fiction for *Open Air.* Then I flew down to Brighton, with Sophie, to do the Hillsborough Benefit. That was all in *one* weekend. It's a good job I like travelling."

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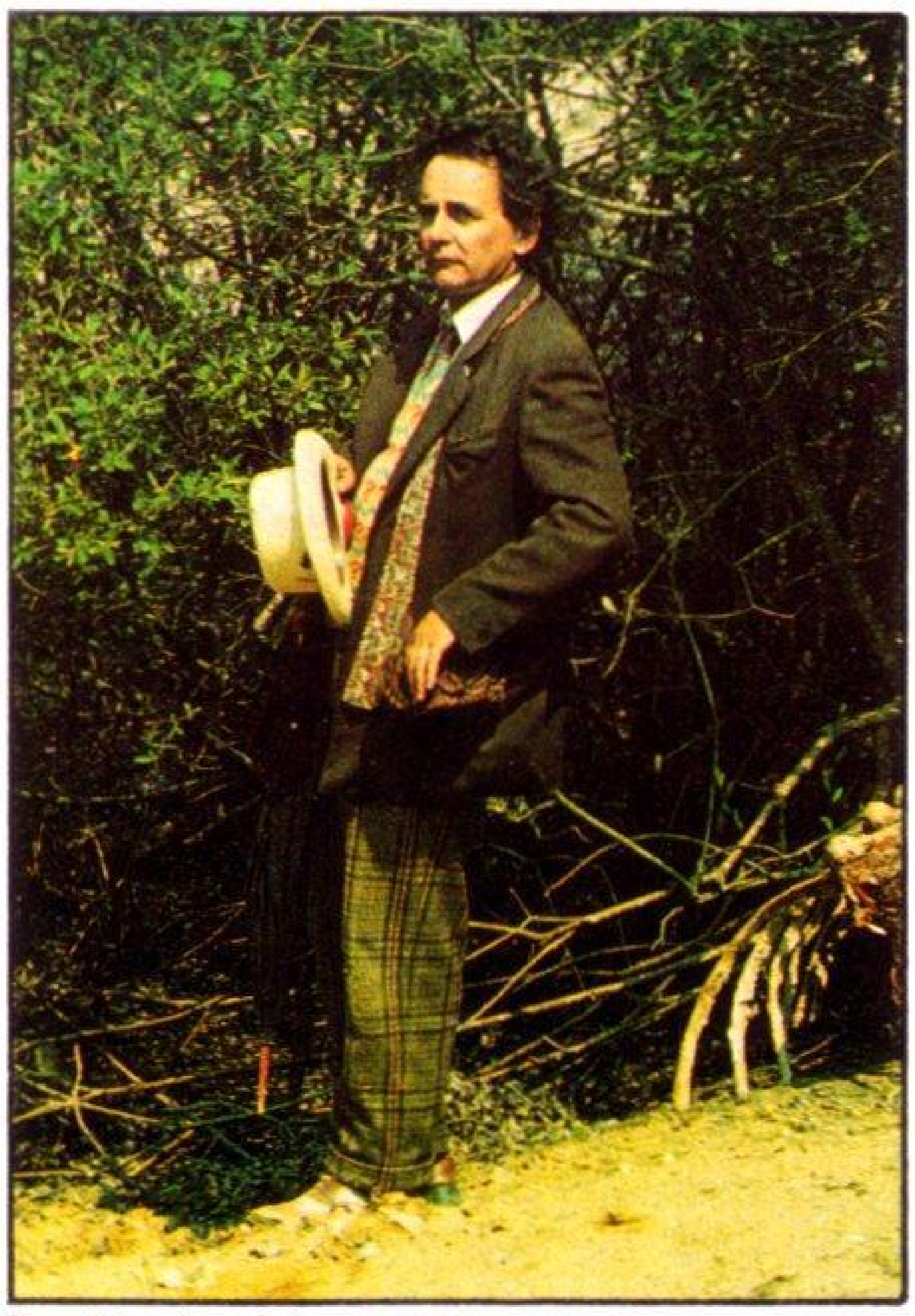

Trouble ahead for the Doctor in *Survival*. Photo: John Freeman.

"I just wish that the TARDIS worked a bit better," Sophie commented. The programme seems to be sold all over the world again, with runs in Australia, Canada, Japan and Germany. Didn't the two of them find the fame just a little daunting?

"It's odd, because I'm going off to Holland for my holidays," says Sylvester. I know BBC1 is on cable network, so I think that's going to be disconcerting, especially when people keep coming up to you in a foreign language and you don't know what they are talking about!" I tried to remember the word for 'Exterminate' in Dutch . . .

"Children generally know who I am, which is nice," said Sophie. "They see me as a friend and come up and say 'Hello Sophie' even though I've never seen them before in my life!

"Then I get 'Doctor Whooooo!' shouted after me in various shops and places like that. People think they're being really funny which of course they are, to them, but not to me after the millionth time.

"It hasn't affected me that much, apart from the children's angle, because I don't think adults recognise people unless they're real mega-mega-stars. The fan mail's been a bit daunting. I sat down the other day, and I hadn't answered anything since February – I'd just been too busy. It took me a week doing about two or three hours every day to get through it. That *is* a bit daunting!

"I always feel slightly guilty because we're always being asked to do conventions all over the place. Of course some you can do, and some you can't. It must be a bit of a disappointment because I'd love to be able to do them all."

FEELING POSITIVE

What did the two think *Doctor Who* had given them most, apart from rushing to get it done, and the art of juggling? "Sore knees and lots of bruises," Sophie quips. "It's given me a career, and it's also allowed me to develop as an actress tremendously. I couldn't have done this three or four years ago. The main thing it's given me is the wonderful experience of working with the best British actors we've got, watching them work and learning from them.

"For me," says Sylvester, just before making a mad dash into the canteen where he's just seen someone he knows, "on television it's allowed me, I think and I hope, especially this season, to show that I'm *not* just a funny man, in a way. It's an eccentric part but in those terms, I hope – because I haven't seen them yet – Sophie as well, it's proved that we are actors of certain worth on television. I've had that luxury in the theatre; I've been able to play heavy parts there as well as the light and comic. So I think, I hope that's what it's done for me. People look at you and say, 'Oh he can do those things instead of just being . . . an idiot!' ◆

Interview conducted by Paul Travers with thanks to the Doctor Who *Production Office.*

MATRIX DATA BANK

THE HAPPINESS PATROL

First off this issue, Paul Morgan from Wokingham writes to ask whether Fifi from *The Happiness Patrol* has appeared in another BBC programe. No: Fifi was created especially for *Doctor Who* and has not appeared elsewhere.

Paul also asks about the *Radio Times'* 20th Anniversary Special, and more specifically one photograph featuring Frazer Hines as Jamie. The caption ("Jamie – here with Victoria – survived the battle of Culloden") suggests to Paul that the photo is from *The Highlanders*. It's actually from *The Abominable Snowmen;* the caption is simply a statement of background detail.

K9, WHERE ARE YOU

Now a quickie from Gary Smith of Birmingham, who wants to know in which story K9 left and which was the first *Doctor Who* video released. K9 Mk 1 left in the 1978 story *The Invasion of Time* and K9 Mk 2 left in the 1981 story *Warriors' Gate*. The first *Doctor Who* video was *Revenge of the Cybermen,* in 1983.

VIDEO RELEASE?

Nathan Shouy from America asks if *Shada* will ever be released on video, as the BBC has all the footage. The BBC only has the footage that was completed. One of the recording blocks was lost, so there's no footage of material in the TARDIS, on Shada itself, in one of the laboratories at Cambridge or the climax in Skagra's ship. It is unedited with no music, effects or post-production work. In short, it would cost too much to complete for video, even if the missing portions could be somehow replaced. I am afraid that all we are likely to see are clips from it used in other programmes, such as *The Five Doctors*.

POPULAR STORIES

Finally a question from Daniel Lowe from Walton-on-Thames, who asks which was the most popular *Doctor Who* episode of all time, and which were the most popular stories for each of the Doctors.

Well, the most popular episode of all time was part four of the 1979 Tom Baker story *The City of Death,* which pulled in a staggering 16.1 million viewers. It should be remembered that this was during the long ITV strike in the autumn of 1979 and so there was little else for people to watch.

The most popular stories for each Doctor, in terms of average viewing figures over all the episodes, are as follows:
Hartnell: *The Rescue* and *The Web Planet* (12.5 million each), Troughton: *The Moonbase* (8.33), Pertwee: *The Three Doctors* (10.28), T. Baker: *The City of Death* (14.5), Davison: *Castrovalva* (9.9), C. Baker: *Attack of the Cybermen* (8.0), McCoy: *Silver Nemesis* (5.5).

Data Bank compiled by David J. Howe.

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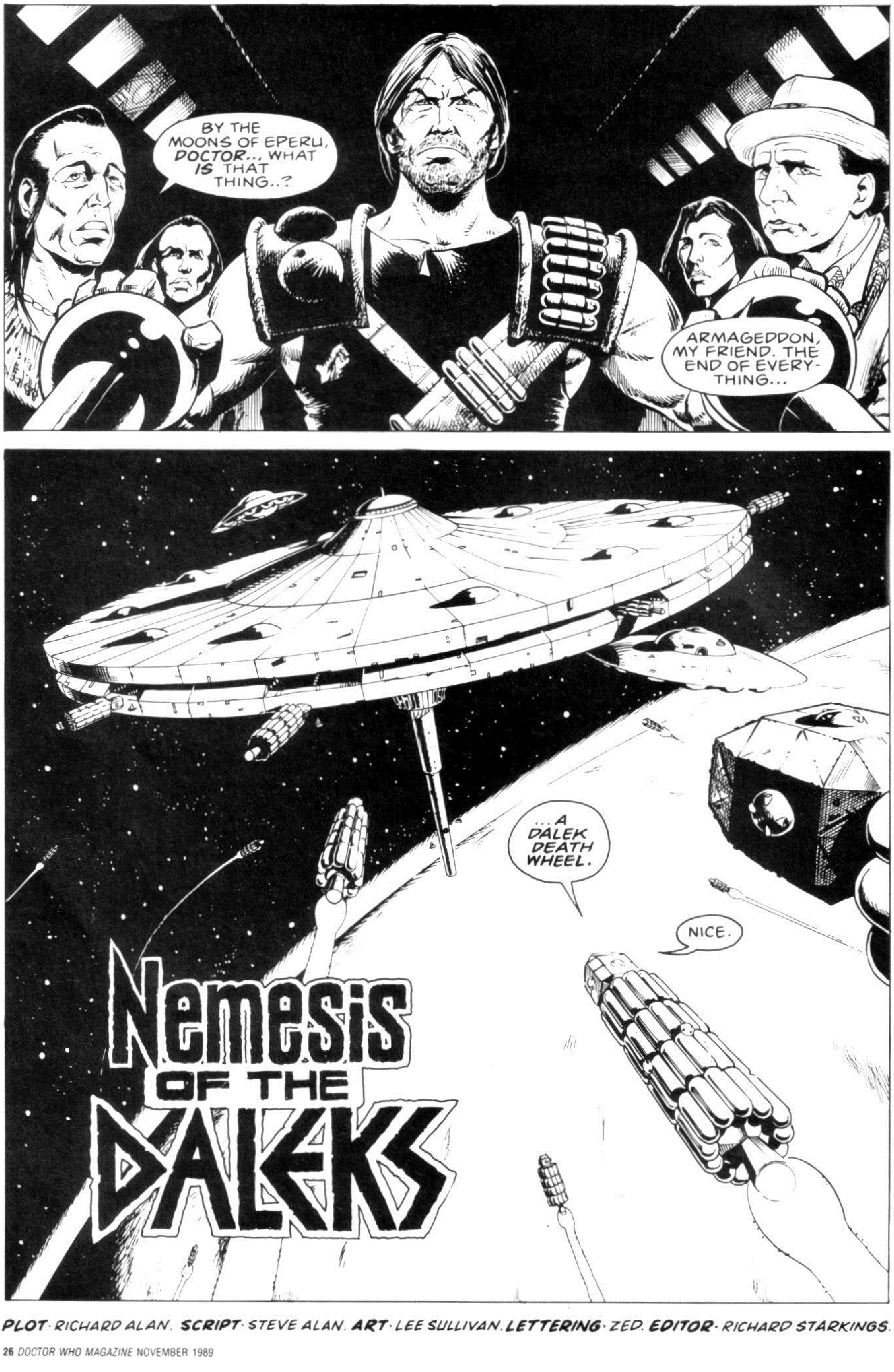
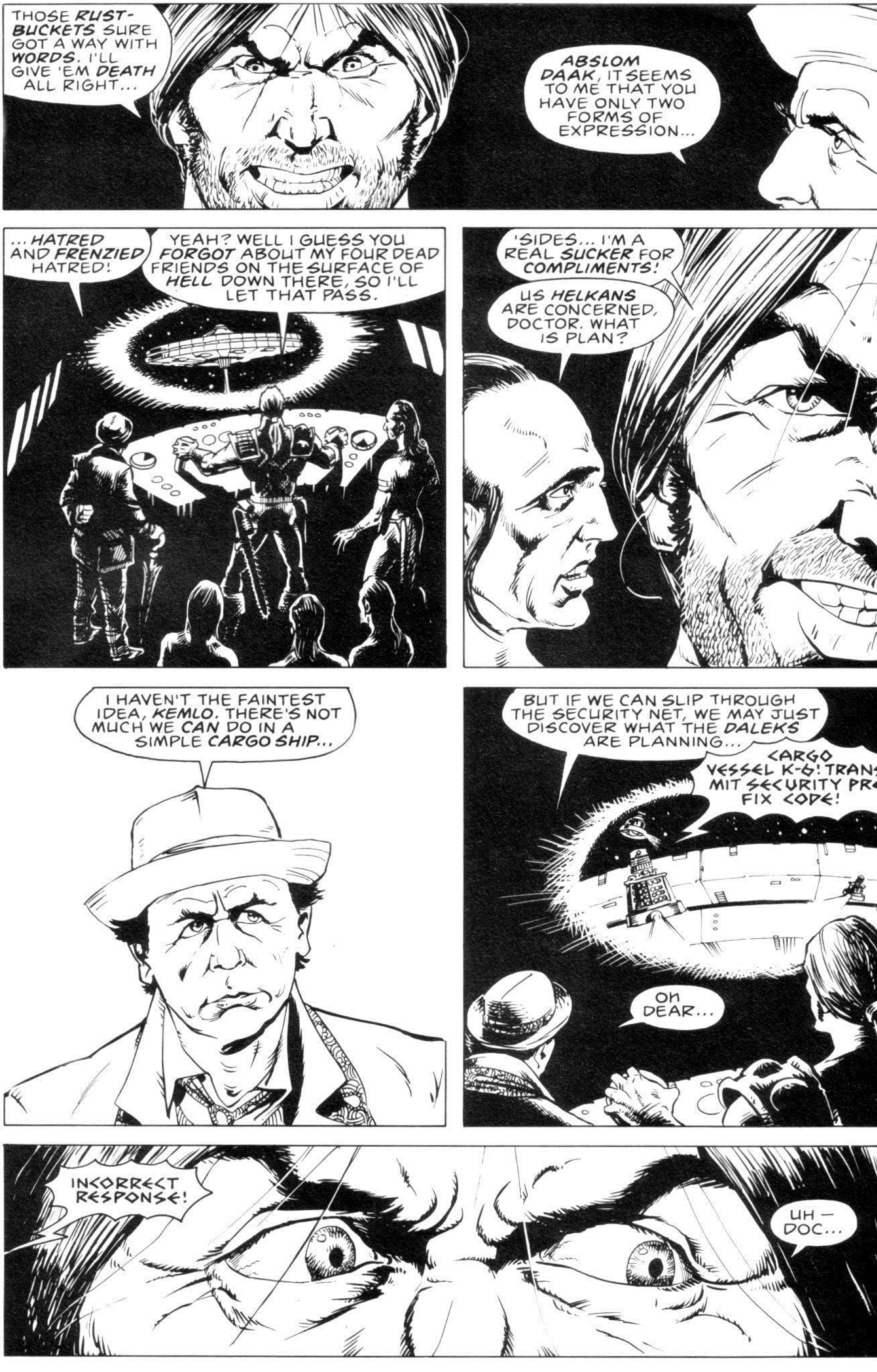
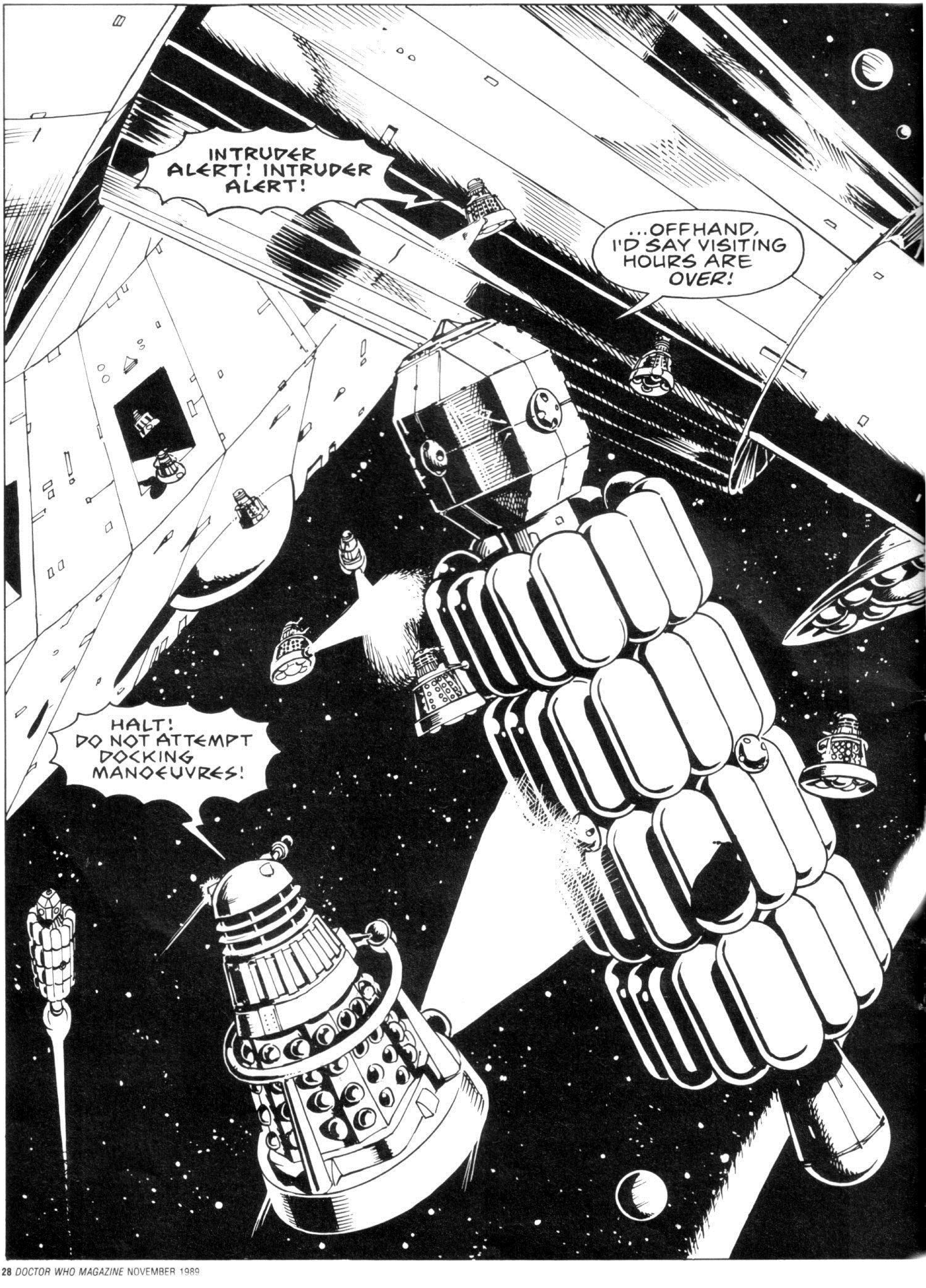
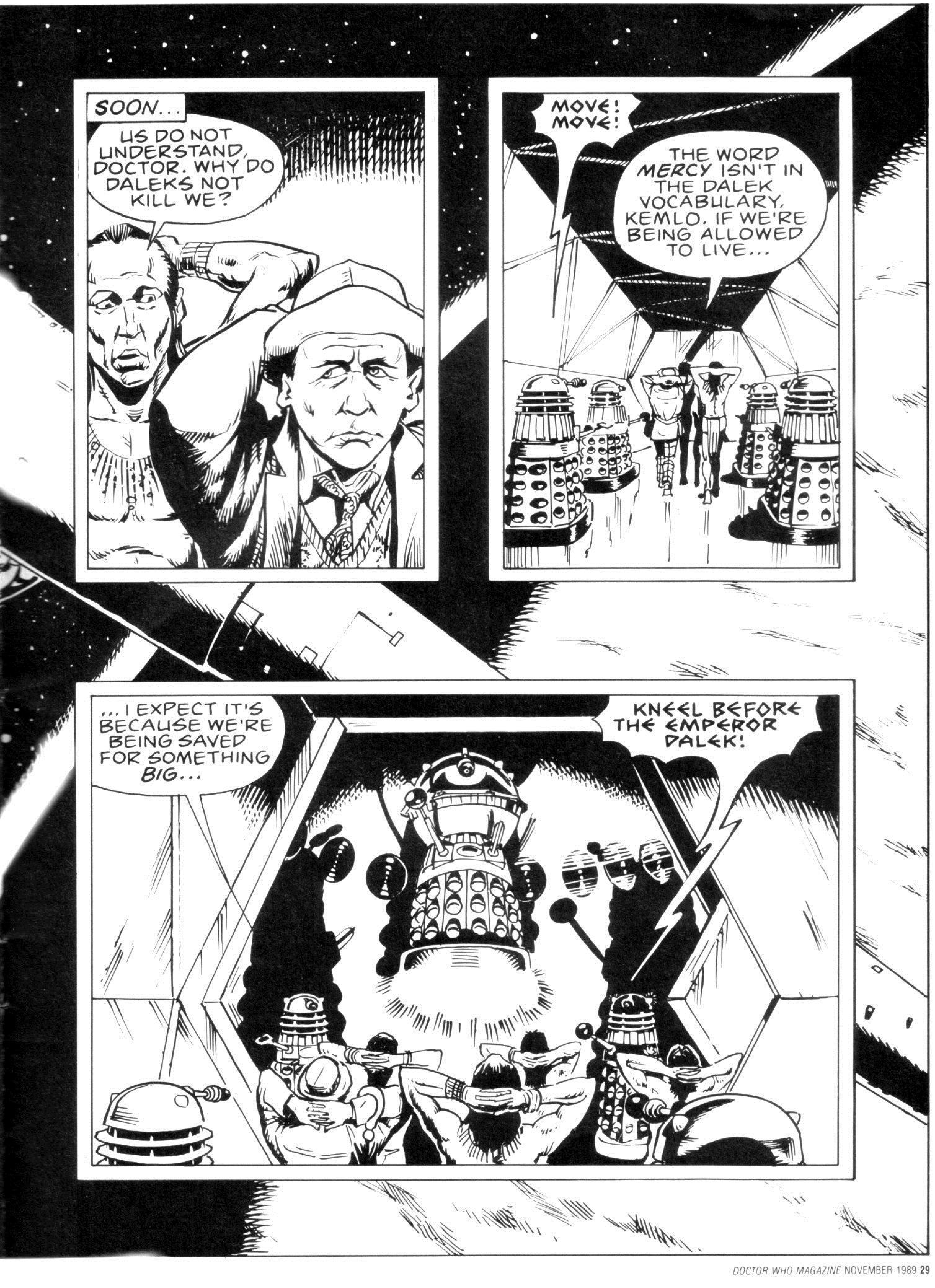
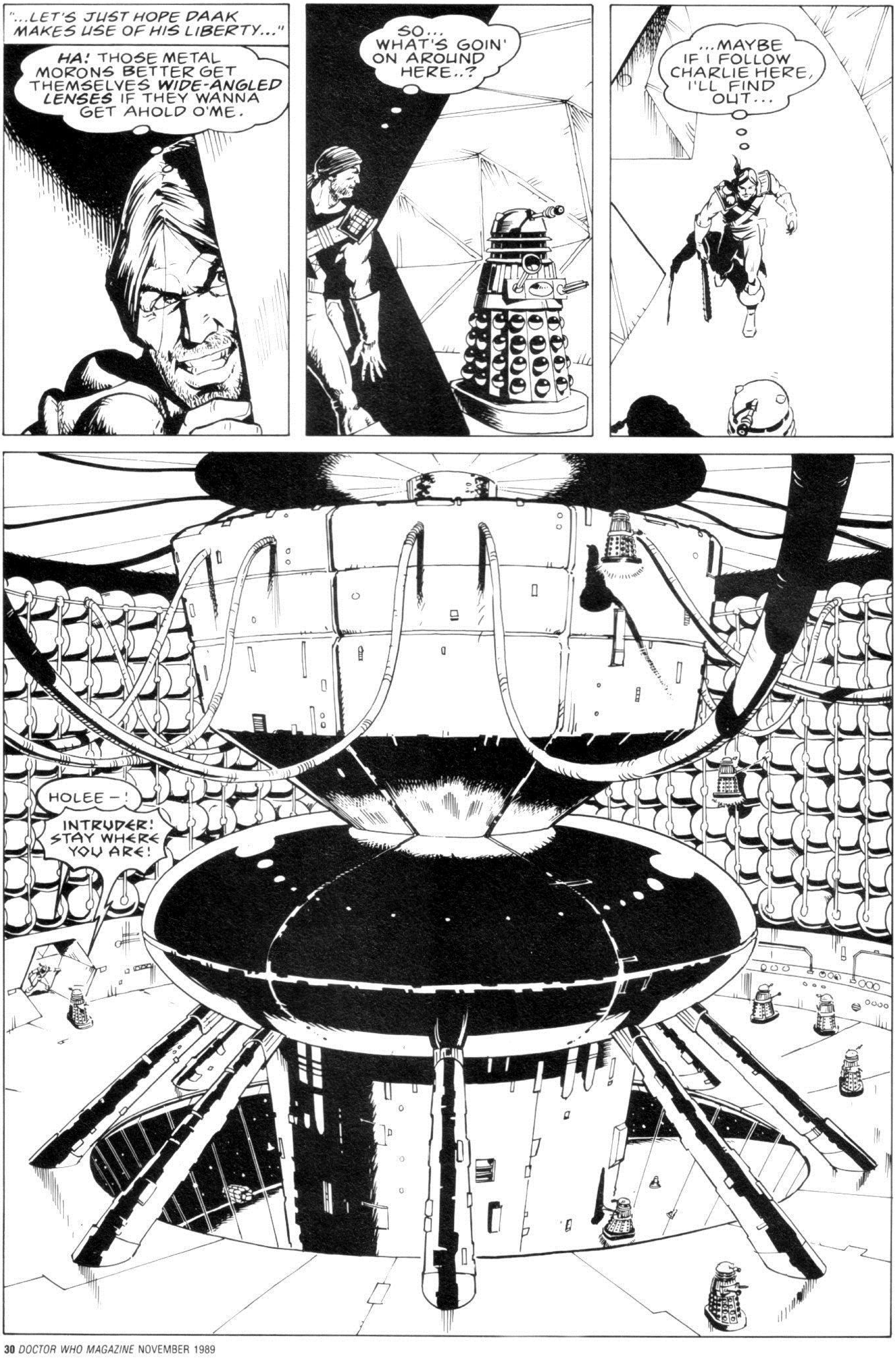

BY THE MOONS OF EPERU, DOCTOR... WHAT IS THAT THING..?
ARMAGEDDON, MY FRIEND. THE END OF EVERY-THING...
...A DALEK DEATH WHEEL.
NICE.
Nemesis OF THE DALEKS

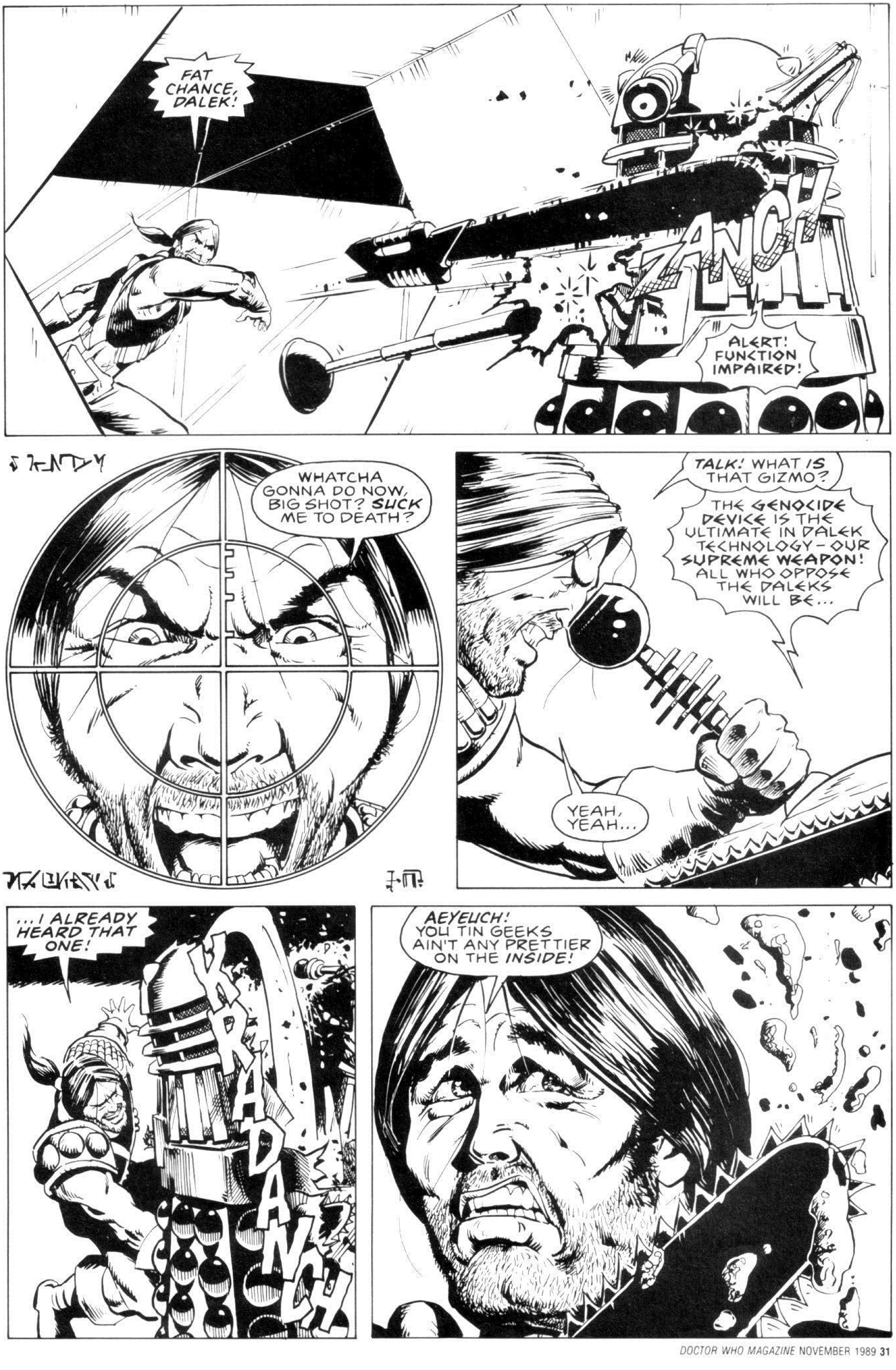
PLOT · RICHARD ALAN. **SCRIPT** · STEVE ALAN. **ART** · LEE SULLIVAN. **LETTERING** · ZED. **EDITOR** · RICHARD STARKINGS.

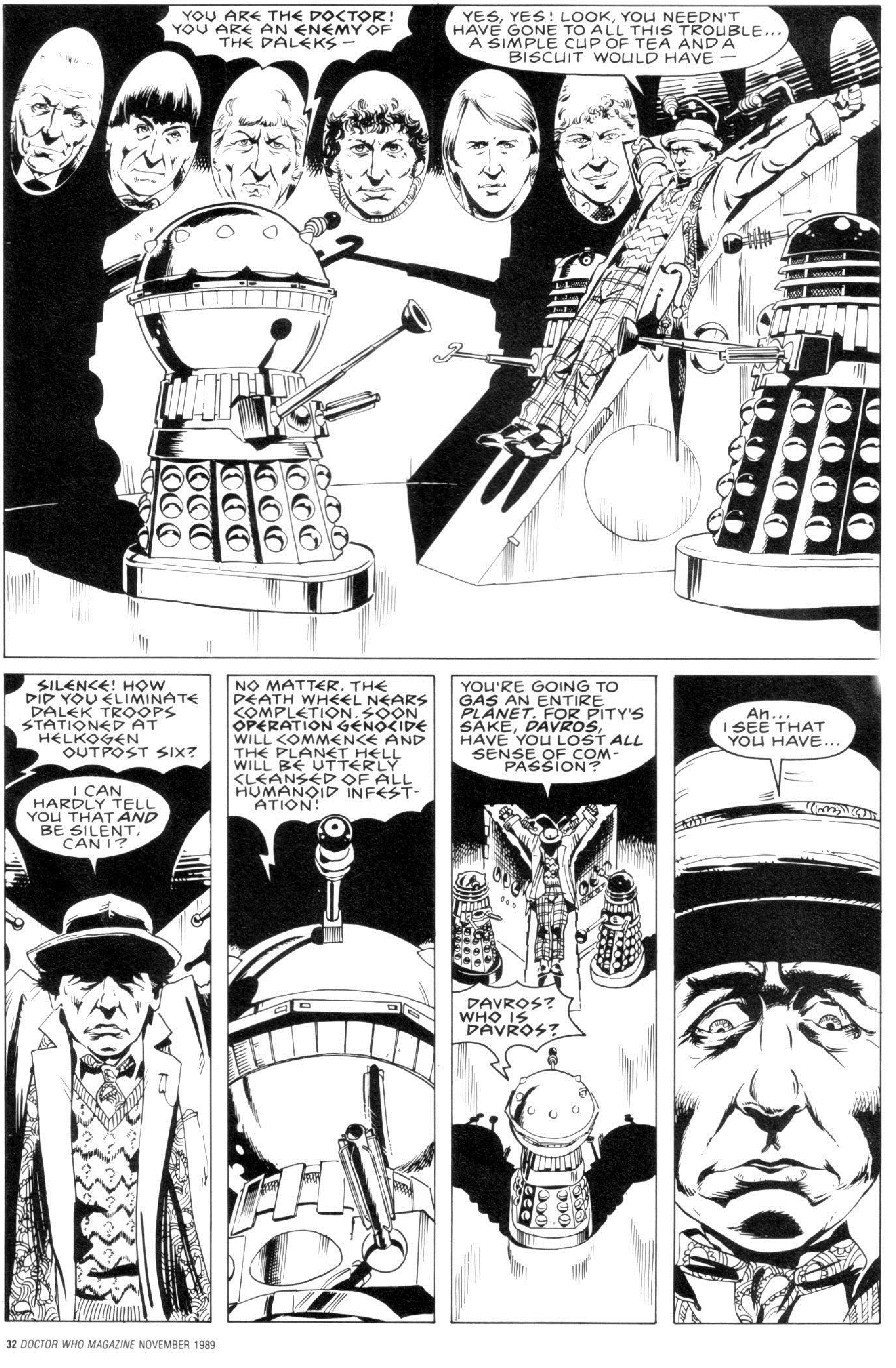

THOSE RUST-BUCKETS SURE GOT A WAY WITH WORDS. I'LL GIVE 'EM DEATH ALL RIGHT...
ABSLOM DAAK, IT SEEMS TO ME THAT YOU HAVE ONLY TWO FORMS OF EXPRESSION...
...HATRED AND FRENZIED HATRED!
YEAH? WELL I GUESS YOU FORGOT ABOUT MY FOUR DEAD FRIENDS ON THE SURFACE OF HELL DOWN THERE, SO I'LL LET THAT PASS.
'SIDES... I'M A REAL SUCKER FOR COMPLIMENTS!
US HELKANS ARE CONCERNED, DOCTOR. WHAT IS PLAN?
I HAVEN'T THE FAINTEST IDEA, KEMLO. THERE'S NOT MUCH WE CAN DO IN A SIMPLE CARGO SHIP...
BUT IF WE CAN SLIP THROUGH THE SECURITY NET, WE MAY JUST DISCOVER WHAT THE DALEKS ARE PLANNING...
CARGO VESSEL K-6! TRANSMIT SECURITY PREFIX CODE!
OH DEAR...
INCORRECT RESPONSE!
UH — DOC...

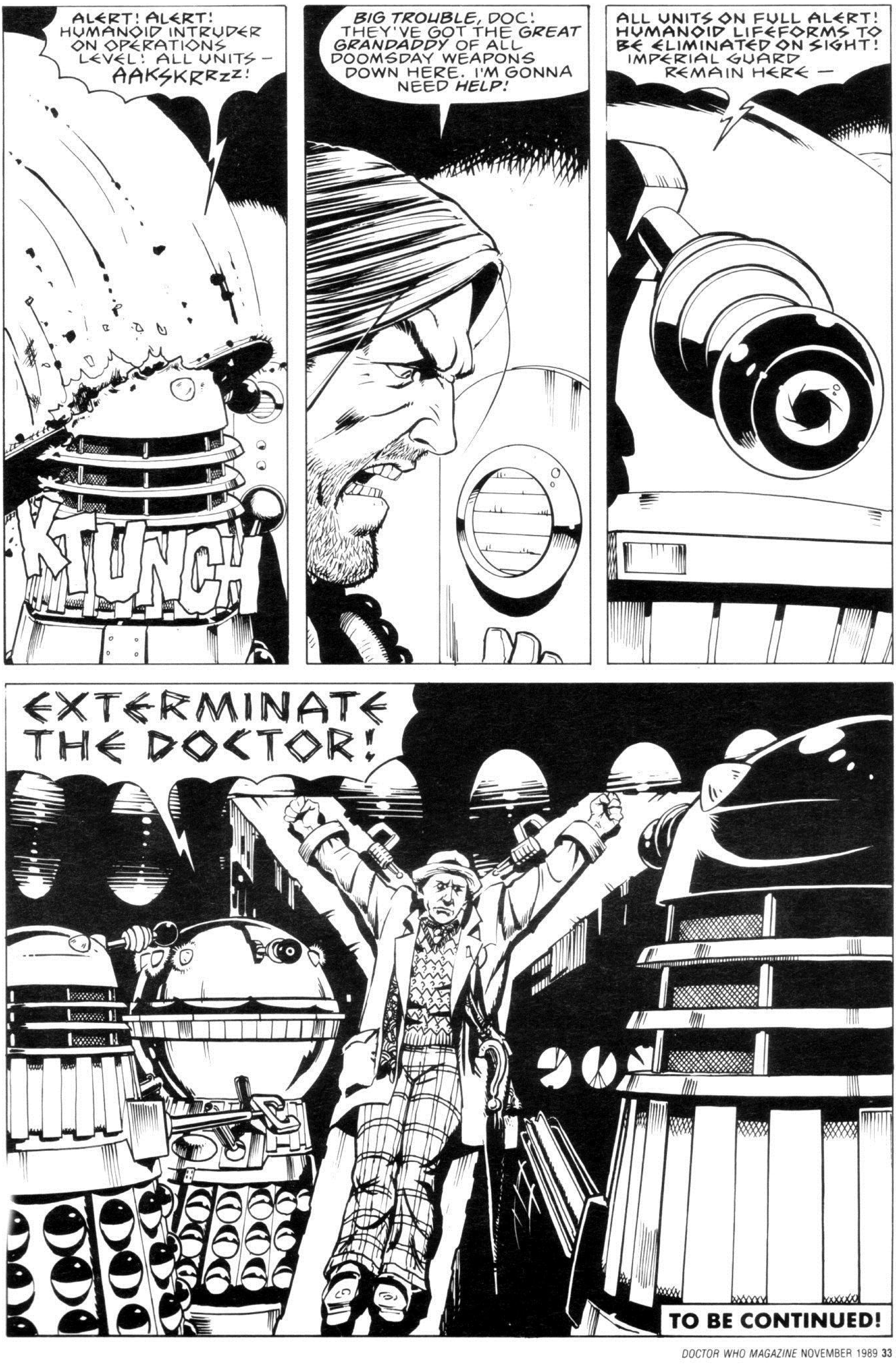

INTRUDER ALERT! INTRUDER ALERT!
...OFFHAND, I'D SAY VISITING HOURS ARE OVER!
HALT! DO NOT ATTEMPT DOCKING MANOEUVRES!


SOON...
US DO NOT UNDERSTAND, DOCTOR. WHY DO DALEKS NOT KILL WE?
MOVE! MOVE!
THE WORD *MERCY* ISN'T IN THE DALEK VOCABULARY, KEMLO. IF WE'RE BEING ALLOWED TO LIVE...
...I EXPECT IT'S BECAUSE WE'RE BEING SAVED FOR SOMETHING *BIG*...
KNEEL BEFORE THE EMPEROR DALEK!


"...LET'S JUST HOPE DAAK MAKES USE OF HIS LIBERTY..."
HA! THOSE METAL MORONS BETTER GET THEMSELVES WIDE-ANGLED LENSES IF THEY WANNA GET AHOLD O'ME.
SO... WHAT'S GOIN' ON AROUND HERE..?
...MAYBE IF I FOLLOW CHARLIE HERE, I'LL FIND OUT...
HOLEE -!
INTRUDER! STAY WHERE YOU ARE!


FAT CHANCE, DALEK!
ZANCH
ALERT! FUNCTION IMPAIRED!
WHATCHA GONNA DO NOW, BIG SHOT? SUCK ME TO DEATH?
TALK! WHAT IS THAT GIZMO?
THE GENOCIDE DEVICE IS THE ULTIMATE IN DALEK TECHNOLOGY – OUR SUPREME WEAPON! ALL WHO OPPOSE THE DALEKS WILL BE...
YEAH, YEAH...
...I ALREADY HEARD THAT ONE!
KRADANCH
AEYEUCH! YOU TIN GEEKS AIN'T ANY PRETTIER ON THE INSIDE!


YOU ARE THE DOCTOR! YOU ARE AN ENEMY OF THE DALEKS —
YES, YES! LOOK, YOU NEEDN'T HAVE GONE TO ALL THIS TROUBLE... A SIMPLE CUP OF TEA AND A BISCUIT WOULD HAVE —
SILENCE! HOW DID YOU ELIMINATE DALEK TROOPS STATIONED AT HELKOGEN OUTPOST SIX?
I CAN HARDLY TELL YOU THAT AND BE SILENT, CAN I?
NO MATTER. THE DEATH WHEEL NEARS COMPLETION. SOON OPERATION GENOCIDE WILL COMMENCE AND THE PLANET HELL WILL BE UTTERLY CLEANSED OF ALL HUMANOID INFESTATION!
YOU'RE GOING TO GAS AN ENTIRE PLANET. FOR PITY'S SAKE, DAVROS, HAVE YOU LOST ALL SENSE OF COMPASSION?
DAVROS? WHO IS DAVROS?
AH... I SEE THAT YOU HAVE...


ALERT! ALERT! HUMANOID INTRUDER ON OPERATIONS LEVEL! ALL UNITS — AAKSKRRzz!
KTUNCH
BIG TROUBLE, DOC! THEY'VE GOT THE GREAT GRANDADDY OF ALL DOOMSDAY WEAPONS DOWN HERE. I'M GONNA NEED HELP!
ALL UNITS ON FULL ALERT! HUMANOID LIFEFORMS TO BE ELIMINATED ON SIGHT! IMPERIAL GUARD REMAIN HERE —
EXTERMINATE THE DOCTOR!
TO BE CONTINUED!

YOU ON WHO

Write to: *You* on Who, *Doctor Who Magazine,* Arundel House, 13.15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Personal replies are IMPOSSIBLE due to the number of letters received. Letters may also be edited. Full addresses are printed only where requested.

The apologies department: due to Innes Lloyd's busy production schedule, we were forced to replace our planned interview with him for our *Anniversary Special* at the last minute. We hope this does not disappoint our readers. This interview will be run at a later date in *Doctor Who Magazine.*

We have also had to reschedule our 'Lost Stories' feature but hope to bring that to you soon. Outgoing script-editor Andrew Cartmel has unfortunately declined to do any interviews for any magazines for the time being.

FAR FROM THE MADDING CROWD . . .

On behalf of Alister Pearson, Cate Caruth, Matthew (Pretty) Butcher and myself, I'd like to publicly express our sincere thanks to Mary, Daniel, Claire, and all the many others too numerous to name who were involved in the August Honeycomb convention, for creating such an enjoyable and memorable weekend. With certainly no disrespect whatsoever to the organisers of other conventions to which Alister and I have been kindly invited, I have to say that Honeycomb was the best yet in all respects, despite high competition. I'm sure that guests and attendees alike will mourn the passing of the team's contribution to fandom from the *Who* calender; so, for those who didn't go, BOY! did *you* miss out! – very regrettably, there ain't gonna be any more.

In addition to the above, Alister and I would like to pass on our warmest thanks to all those fans and fellow guests who expressed their appreciations of the Saturday evening's frivolities; we hope that they enjoyed it as much as we hated the blind panic getting it ready in time! Seriously though, the comments made were much appreciated, and we sincerely hope that attendees felt they got their money's worth; we aim to please.

In closing, Alister and I wish the Honeycomb ensemble good luck and success in all their future travels and projects, and hope that one day, some day, they'll come out of retirement to recreate that ol' Swindon magic. Well done all round.

Keith Hopkins,
Isle of Wight

GREAT EXPECTATIONS

Season Twenty-Six definitely looks set to become a real classic in the entire history of *Doctor Who.* Sylvester McCoy has undoubtedly become one of the most popular Doctors to date, and Sophie Aldred should be commended on becoming one of the most refreshing and dynamic companions for years.

Congratulations are in order for John Nathan-Turner, who has perfected a magical blend of mystery, humour, suspense and action in the series.

Who knows, we may once again see *Doctor Who* in its rightful place – in Britain's Top Twenty programmes, a placing it thoroughly deserves.

Daniel Williams,
71 Avery Road,
Sutton Coldfield,
West Midlands

PRIDE AND PREJUDICE

The cover for **Issue 152** was really quite excellent and *The Tribe of Gum* article good, too! *Nemesis of the Daleks* looks like being one of the best comic strips for quite a while. All in all, **DWM** goes from strength to strength.

One major moan is the new Data Coil. I can understand you charging for clubs, conventions and fanzines. But why so much for pen pals? I looked at the last Data Coil and the shortest entry would cost nearly £20, plus £5 for a box number as well. For that I can go and buy two BBC videos! I honestly can't see many pen pal ads at 90p a word.

Jon Bishop,
16 Lon Mefus,
Tycoch,
Swansea
SA2 9EU

Neither can we Jon, so you'll notice we have dropped the price from this issue.

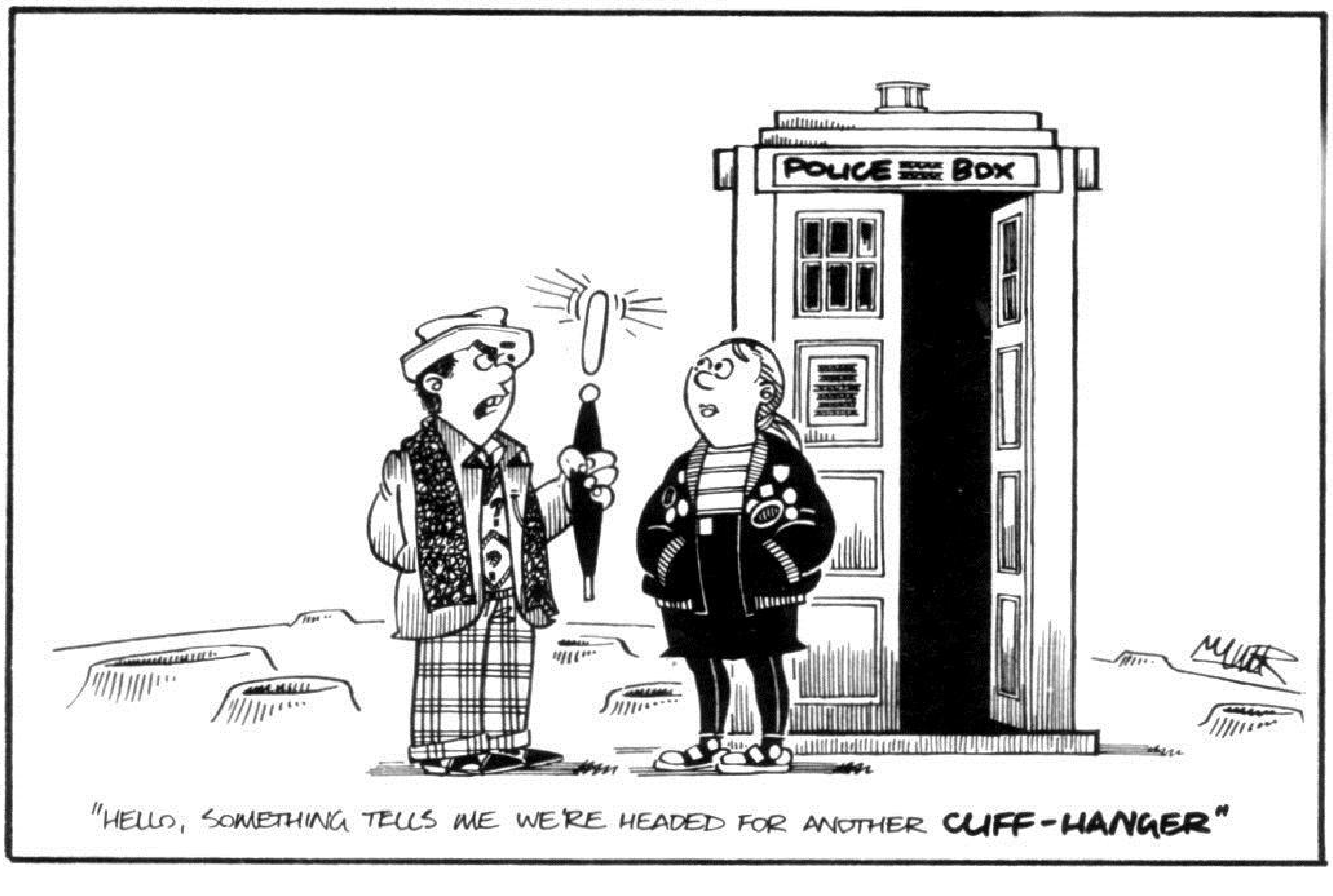
THE WITHERED ARM

I totally disagree with the comments made by Ian Linsley in **Issue 152.** In my view, *The Ark in Space* is one of the finest *Doctor Who*s ever produced and, in view of current trends, is ever likely to produce. It is a superb suspense thriller. Claustrophobic, atmospheric, with tension building scene by scene and when the moments of dramatic action do come, they are very well staged. The story has been praised by several well-known *Doctor Who* writers and critics and, as the **DWM Twenty-Fifth Anniversary Special** has pointed out, it has "received many accolades since its transmission".

Ian Linsley was one of the fourteen million (yes, fourteen million) who watched this masterpiece fourteen years ago and I am sorry he feels the way he does about it now. Such was the ferocity of his criticism I felt obliged to put an alternative point of view. For me, the memory does not cheat where this story is concerned and having watched it several times recently I am appreciating it even more. The plot and dialogue can hardly have been bettered in the show's long history. *Doctor Who: The Unfolding Text* touches on just why the plot is so very clever and well thought out.

However, I totally agree with Andrew Day's comments made in the same issue as he contrasted *Genesis of the*

Nick's View



"HELLO, SOMETHING TELLS ME WE'RE HEADED FOR ANOTHER **CLIFF-HANGER**"

Daleks and *Remembrance.* The latter, whilst undeniably entertaining, was all gloss, all action but no substance. It is ironic that whilst *Doctor Who* is on at a later time than it has ever been before, it is probably more subservient to the "self-appointed guardians for our morals", to quote Mr Day, than ever before.

J.W. Tricker,
Northampton

RETURN OF THE NATIVE

I was somewhat exasperated to read Eric Saward's attitude concerning the *Resurrection* and *Revelation of the Daleks* novels (Interview, **Issue 148**). Mr Saward was undoubtedly a fine script editor; however I feel, as other fans probably do as well, that this statement "my reaction is that they'll never be written" is irresponsible to say the least.

Both were fine tales and fully deserve to be novelised – especially now that some of the early Dalek stories have been published. Furthermore a *Resurrection* novelisation would complete the Peter Davison era for novelisations, and like-wise *Revelation* for Colin Baker's brief era.

If ardent fans have, like myself, spent many years building up a collection of *Doctor Who* novels, it is most disappointing to be left with noticeable "gaps" here and there. I still hope for the time when the remaining Tom Baker stories (*The Pirate Planet, City of Death* and perhaps even *Shada!*) are finally immortalised in print. Surely Messrs Saward, Nation and Adams should realise the important role the novels play in the programme's impact and overall success, and therefore patch up whatever differences there may have been. This would enable all the stories to be novelised for everyone's benefit and enjoyment.

James Bennett,
Townsville,
Queensland,
Australia

A TALE OF TWO ISSUES

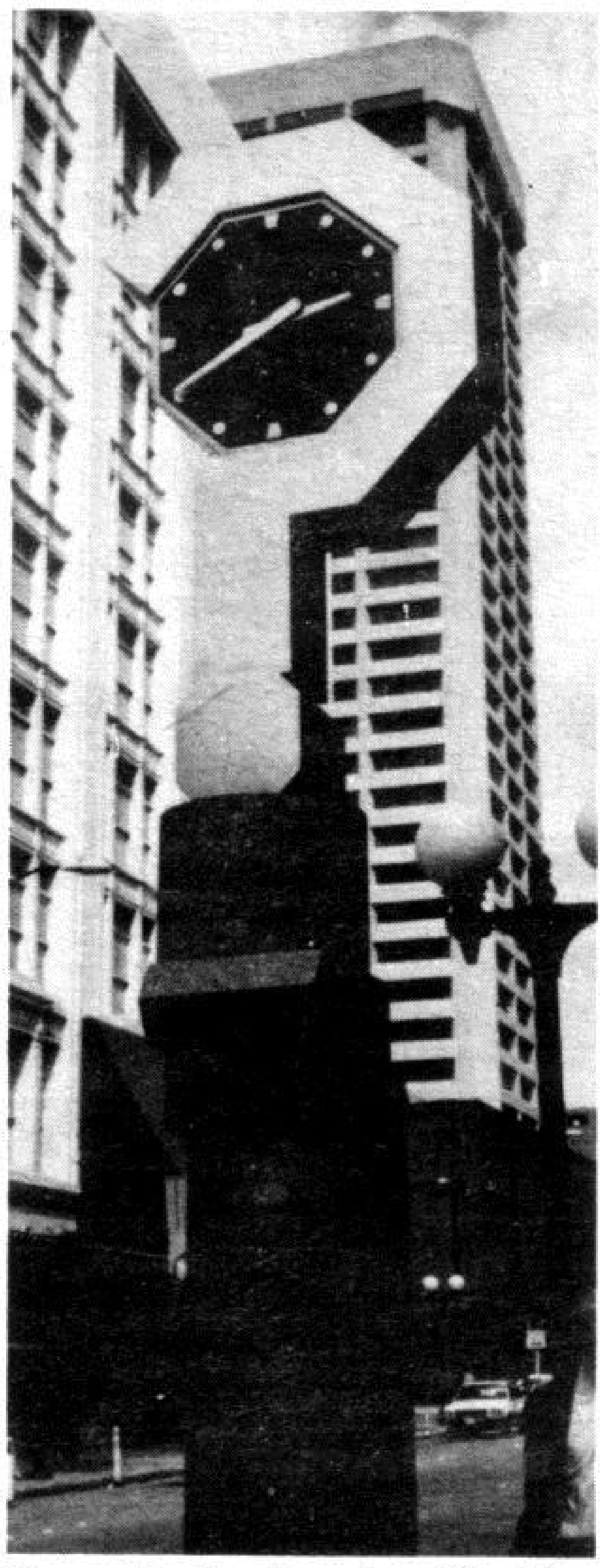
Thanks for publishing the first half of my request for pen pals in **Issue 151.** I trust you're attempting to keep readers in suspense by publishing the second half in **Issue 152.**

Some people couldn't take it, however and have written to me anyway and I have greatly enjoyed their letters.

Please could you ask your readers to put their return addresses on the envelopes when they write? Not only would this be helpful to the Post Office in the event the letter cannot be delivered but it would give us on the other end another chance at deciphering addresses . . .

Thought you might get a kick out of the enclosed. The clock went up just last year and I suspect its designer must be a fellow Whovian.

Vivien R. Seppala
1118 5th Avenue #713
Seattle
WA 98101



The clock is in Seattle, Washington, at 5th Avenue and Pine Street. Pictured by Vivien Seppala.

VOYAGER NOVEL WINNERS

The answers to the *Voyager* Competition in **Issue 150** were a) John and Gillian, b) Whifferdill and c) K-9, Peri Brown and Jamie McCrimmon (All other appearances by tv companions were either Gwanzulum or flashback/hallucinations). The following won copies of Marvel's *Voyager* Graphic Novel (still on sale!), signed by artist John Ridgway and Colin Baker: Gavin Beattie, Belfast; Nigel A.C. Boone, Belfast; Colin Breen, Beckenham, Kent; John Connolly, Belfast; P.A. Dight; Gosport, Hants.; Peter Exon, Crosby, Liverpool; Mr A.R. Hasley, Barking, Essex; David Hookham, Hinckley, Leics.; Marcus L. Judge, London; Moray Laing, Oxton by Lauder, Berwickshire; Adam McLean, Potbridge, Nr. Oldham; Andrew Meadows, Winscombe, Avon; Gillian Moore, Maryport, Cumbria; Neil Oliver, Durham City; Michael Robbins, Middlesbrough, Cleveland; Andy Russell, Bath, Avon; Mr G. Smith, Corby, Northants.; Thomas Spilsbury, Bristol; Guy Wainer, Bath; Alex Willcox, Ely, Cardiff.

BBC VIDEO COMPETITION WINNERS

The winners of the *BBC Video Competition* we ran in **Issue 150** were as follows:

***The Daleks* Winners:** Ian Jobes, Stockbridge Village, Liverpool; Ronald Binns, Tollcross, Edinburgh; Stefan Palmar, Mucknell, Nottingham; George Campbell, Coatbridge, Scotland; Gary Davidson, Deptford, London. ***The Ark in Space* Winners were:** David Anderson, Ladyard, CT 06339, USA; Glyn David Talbot, Tewkesbury, Gloucester: Steven Ridout, Winchester, Hampshire; Louise Thomson, Davyholme, Manchester; David Houlgate, Scriven, Knaresborough, N. Yorkshire. ***The Time Warrior* winners were:** Martin Sawyer, Sutton, Surrey, SM3 9LZ; Angus Caird, Dartford, Kent, DA1 2TX; Stuart Williamson, Firth Park, Sheffield; and Matthew Clifton, Tonbridge, Kent. The top three most requested stories to be put on videos are now *Genesis of the Daleks* and *The Dæmons* (equal first), closely followed by *Earthshock.*

Top requested stories for each Doctor are Hartnell, *The Tribe of Gum;* Troughton, *The War Games;* Pertwee, *The Dæmons;* Tom Baker, *Genesis of the Daleks* (despite an attempt by one reader to stuff the ballot for *Planet of Evil*); Peter Davison, *Earthshock;* Colin Baker, *The Two Doctors;* and Sylvester McCoy, *Silver Nemesis.*

NEXT ISSUE: Next month David Banks gives his account of life on tour with *Doctor Who: The Ultimate Adventure* and we give you a full run-down on merchandise currently available in time for (gulp) Christmas . . . *DWM* also interviews the contributors to the comic strip during the last few years of the Magazine and *Nemesis of the Daleks* reaches its gripping conclusion. Our Location and Episode Guides will continue with all our usual features, a software competition and much more. Issue 155: forty pages, sixteen in colour, for just £1.50, on sale 9th November. Don't miss it!

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I enclose my cheque/P.O. for £18/£30/$60 (for a year's subscription to the *Doctor Who Magazine*) made payable to **Marvel Comics Ltd.**

*Delete whichever inapplicable. Please allow 28 days for your subscription to take effect.

Name ....

Address ....

....

.... Age ....

Issue 154

DATA COILS

The following are entries sent in good faith before re-arrangement of the DATA COILS section. You can safely assume everyone likes *Doctor Who!*

DANNY ABBOTT 8 Broadleaze, Down Ampney, Glos. GL7 5QX. 16, would like to hear from female pen-pal preferably of similar age, preferably in England. Favourite Doctor: Sylvester McCoy.

GAVIN ANTON (RN) 26 Hamble Avenue Blackwater, Camberley, Surrey GU17 0HP. Royal Naval Medic would like to hear from somebody in America (or elsewhere hot). Interests: having fun, spending money, role playing games, film soundtracks and, of course, *Doctor Who*. You see, I told you our readers liked the programme.

ADRIAN BARBOUR 72 Dowland Road, Aghanlou, Limavady, Co. Londonderry Northern Ireland BT49 0HR. Seeks pen-pal, 18 or older, especially from North America or Australia, male or female. Likes Jon Pertwee, Tom Baker, geography and agriculture!

HEATHER DELL 17 Cuffley Avenue, Garston, Watford Herts. WD2 6RB. 19, would like pen pal of any age male or female. Likes *Blake's Seven, Star Trek.* Seeks anyone, anywhere, will answer all letters.

DAVE EDWARDS 9, Whitsbury Avenue, Gorton, Manchester M18 7NS. 28, seeks *Who* contacts around the world with a view to swopping fanzines etc.

LLOYD ELLIS 18 Hardy Road, Wimbledon, London SW19 1HY. 17, seeks pen-pal of similar age. Likes Tom Baker, Sylvester McCoy and Ace. Also *Red Dwarf, Star Trek* and *Sherlock Holmes*, reading, writing and art.

NATHAN GROVER 1443 W. Marietta, Decatur Illinois 62522 USA. 13, seeks US pen-pal.

RODERICK HANNAH PO Box 21437 Henderson, Auckland 8, New Zealand. 11 years old, would like male pen pal of same age, into Cybermen and all Doctors. Will answer all letters.

LORNA HENDERSON The Kennels, Skipness By Tarbert, Argyll, Scotland. 17, seeks pen-pal male or female 17-22 from anywhere in the world.

TODD LAND 200 E 6th Avenue, Conshocken PA 19428 USA. 15, seeks pen-pals of all ages from anywhere on Earth. Also interested in starting a *Doctor Who* play by mail game. Will reply to every letter.

JONATHON MILLINGTON 16, Sandy Lane, Stockton Heath, Warrington, Chesire WA4 2AY. 21, favourite Doctors Colin Baker and Jon Pertwee. Seeks pen pal of any sex, anywhere. Interests: Space 1999 (never mind), *Blake's Seven, Red Dwarf, Star Trek* and pop music.

TOM PARKER 22 Queen's Road, Sketty, Swansea, Wales SA2 0SB. Seeks male or female fan, about 10-12 years old. Would like Australian pen-pal. Keen merchandise and autograph collector.

ROSS RUEDIGER 6000 Randolph Apt. 2302 San Antonio TX 78233 USA. 17, loves all Doctors but especially Troughton and Colin Baker. Seeks pen pal of either sex, over 16 please. Also enjoys *Rocky Horror*, Malcolm McDowell and The Beatles.

MARK TRAHAN RR #4 Box 379, Keene, New Hampshire 03431 Seeks male 17-19 from Great Britain. Likes Sherlock Holmes, Marvel Comics and all Doctors.

CLUBS

United Kingdom: West Midlands Whonatics, contact Simon Horton, 400 Sutton Road, Walsall, West Midlands WS5 3BA.

Australasia: The Australasian Fan Club PO Box 148 Gladesville NSW 211 Australia. Dues $6 per year (for NZ members $A7 per year) entitles members to 8 issues of Data Extract, the club newsletter, sent every 6 weeks, plus competitions, information service and more.

United States: Friends of the Doctor PO Box 943, Conshocken, PA 19428 USA $5 supporting membership for US fans, includes quarterly newsletter.

If you want to put something in DATA COILS, costs are as follows: Personal (i.e. pen friends) costs 50p per word. Club and event entries cost 90p per word. Multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. If you don't want to list your address, box numbers cost £5.00 each and replies will be forwarded weekly. The change will mean you can be sure that your entry will appear, rather than be 'first out of the bag' as was the case with **Rel-Time** and **Data Coils** in previous issues, because of space.

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OFF THE SHELF

Gary Russell brings you the latest news from the world of *Doctor Who* in print . . .

Before we launch into this month's ramble through the printed countryside, I thought I'd take a look at John Peel's *The Official Doctor Who and the Daleks* book, published in the USA by St. Martin's Press. A lot of British fans have been wondering why this has yet to be published in Britain. Unlike our American correspondent Howard Lee who reviewed the book in **Issue 148,** I can see why straight away. It's not up to much.

On the positive side, the printing of Terry Nation's plotline for *The Survivors,* which eventually became *The Dead Planet,* is interesting, especially due to the very different climax. Likewise, the much-vaunted and eagerly awaited first official presentation of Nation's submission for the Dalek solo series makes for intriguing if rather brief reading.

However, the sheer volume of tedious rehashing of everything that's been written before, the dire choice of photographs, and even the odd factual error make it a disaster.

The biggest crime is on the back cover, which promises material such as photos and drawings ". . . many of them rare and selected from Terry Nation's private collection". I counted two stills that I don't remember having seen before that could conceivably have come from Mr Nation's "private collection".

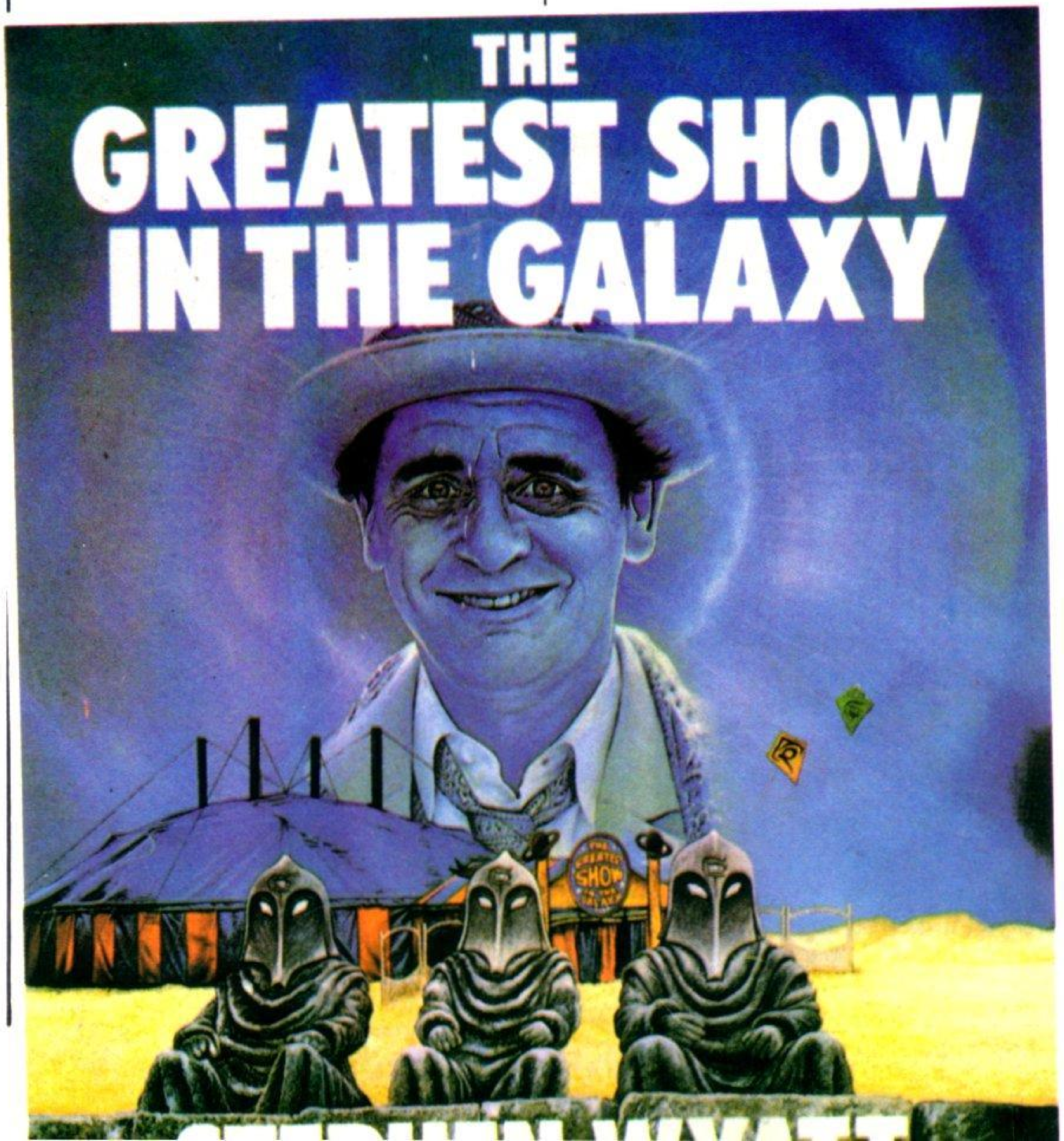
I think John Peel is one of the best novelists the *Doctor Who* books have seen for a long while, but without heavy revision, good design and a vastly improved selection of visual material, this Dalek book should be consigned *en masse* to the nearest paper shredder.

THE GREATEST SHOW IN THE GALAXY

Whilst I'm in this wonderfully generous, praise-giving mood, let's have a look at Stephen Wyatt's second *Doctor Who* novel, this one based on his *The Greatest Show in the Galaxy* scripts. There is no getting away from it, the story and characters in this book are fresh, diverse and highly interesting and original. Together, they made four episodes of superb television.

They should have stayed that way. This book is a travesty of what it could have been. Where are the explanations of the Gods of Ragnarok? Where is a believable excuse for the Doctor's knowledge of Ace's return to the circus, with the pendant? Where are the chapters giving background to the circus and its inhabitants? Nowhere, unfortunately. With a book, especially one coming out so soon after its television transmission, the opportunity to expand the scripts is there, on a plate. Why are so few writers taking advantage of it? John Peel and Nigel Robinson have recently improved on the First Doctor's travels. Ian Briggs developed his *Dragonfire* script wonderfully, so what's stopping everyone else?

The Greatest Show in the Galaxy is also an example, unfortunately, of how a story written for a visual medium does not always translate too well to the written page. This is not a criticism. After all, *Doctor Who* is foremost a tv show, but it is not impossible to take a little time and effort to describe at least some of the scenery, costumes and make-up etc. Stephen Wyatt seems to have taken the view that the novel is aimed at the younger end of the market and therefore has not tried to tax his readers. A great shame, and a let-down after such an excellent television screenplay.


THE GREATEST SHOW IN THE GALAXY

The book has another Alister Pearson cover (whose trademark of his initials becoming part of the illustration has reached extraordinary heights), which has a quite striking picture of Sylvester McCoy above the circus and the impressive Gods of Ragnarok. Very nice, helped no end by W.H. Allen finally deciding not to slap the logo on a black box and obliterating half the artwork, and reverting to coloured back covers again – this time it's blue. Rather how I felt as I reached the end of the book!

Russell's Rateometer:

▮▌

THE TITAN SCRIPT BOOKS

Just as you thought it was safe to file away *The Tribe of Gum* script book published what seems like an eternity ago by Titan Books in the "nice try, what a shame it failed" box, along comes *Tomb of the Cybermen, Talons of Weng-Chiang* and *The Dead Planet* in quick succession to prove you completely wrong.

The first thing you notice about the books (and I'm looking at *Tomb* and *Talons* for now) is that Dave McKean is not doing the covers (hardly surprising, as he's busy being used by every major comic company in the multiverse!). Instead, *Tomb* is illustrated by Tony Clark – he of *The Rescue* fame – and *Talons* by Duncan Fegredo, both deliberately in Dave McKean's style, and both very successfully too. *Tomb* is basically blue, (obviously colour of the month) whilst *Talons* is a cheerful shade of clay red.

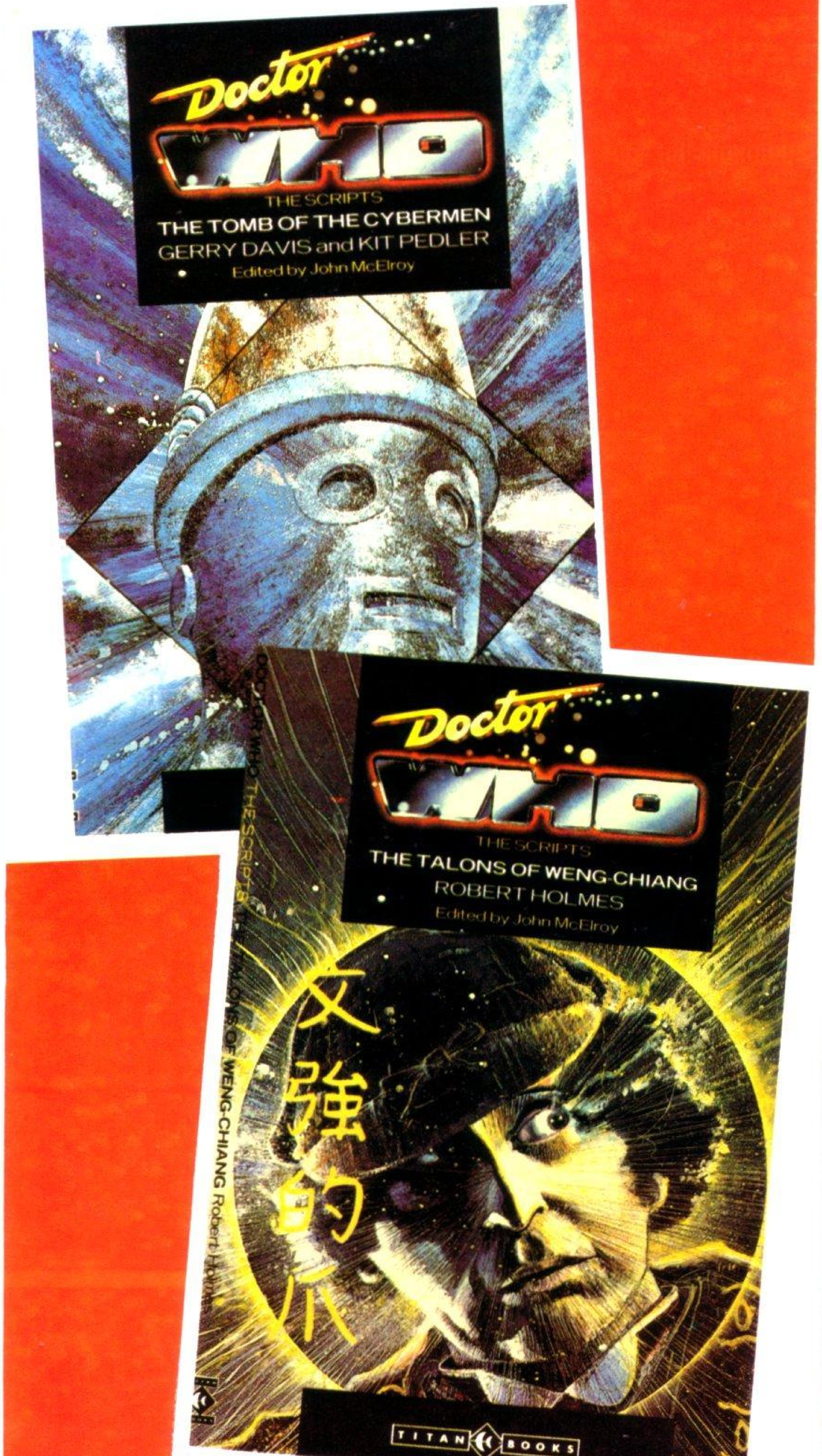
There's not a lot one can say about books that are, for most part, reprints of television scripts of familiar stories. *Tomb* follows the Doctor in his second incarnation as he joins forces with some human archaeologists and some rather dubious mathematicians who are trying to discover the lost tombs of the Cybermen – hence the catchy title. *Talons of Weng-Chiang,* a typically lurid title from Robert Holmes, sees the Fourth Doctor trying to educate his savage companion, Leela, in the apparently civilised ways of the Victorian era. I suspect, however, that the lure of a good bawdy music hall show was the real reason for his arrival.

Once there, they get mixed up with dodgy Chinamen, futuristic war criminals and a hybrid pigman with a penchant for perforating people's hearts. The Doctor is joined in this one by two typically Holmesian characters who, it was once rumoured, might have got their own series, Professor Litefoot and theatrical entrepreneur Henry Jago.

Both stories are brilliant examples of *Doctor Who* doing what it is best at – space fantasy and period drama, and Jan Vincent-Rudski's uncredited background notes help the reader along with an air of expertise and an unpatronising style missing from too many factual books about *Doctor Who.* In his introduction to *Tomb of the Cybermen,* editor John McElroy explains the reasons behind Titan's option of printing the transmission script (ie the version that went out on tv) as opposed to rehearsal scripts, which might be different.

The background notes include comments by writer Gerry Davis and script editor Victor Pemberton (inaccurately credited as writer on the book's back cover). The background notes to *Talons* (there isn't an introduction to this one, the book would be too long) gives us a quick guide around the Robert Holmes school of writing and include a somewhat subjective view that *Doctor Who* has gone rapidly downhill since Holmes and Hinchcliffe left, ending an apparent "golden age" of the programme!

If there is anything wrong with these books, it is that the background notes are not really long enough and that the script text really ought to be broken up with some kind of illustrations. If BBC photographs are too costly, then why not make further use of the likes of Tony Clark and get some drawings done. The text is terribly boring to look at, and the odd picture of a Cybermat or Giant Rat wouldn't go amiss. Overall, though, I'm very glad to see the series continuing and we'll take a look at *The Dead Planet* towards the end of the year.



Russell's Rateometer for both Script Books:

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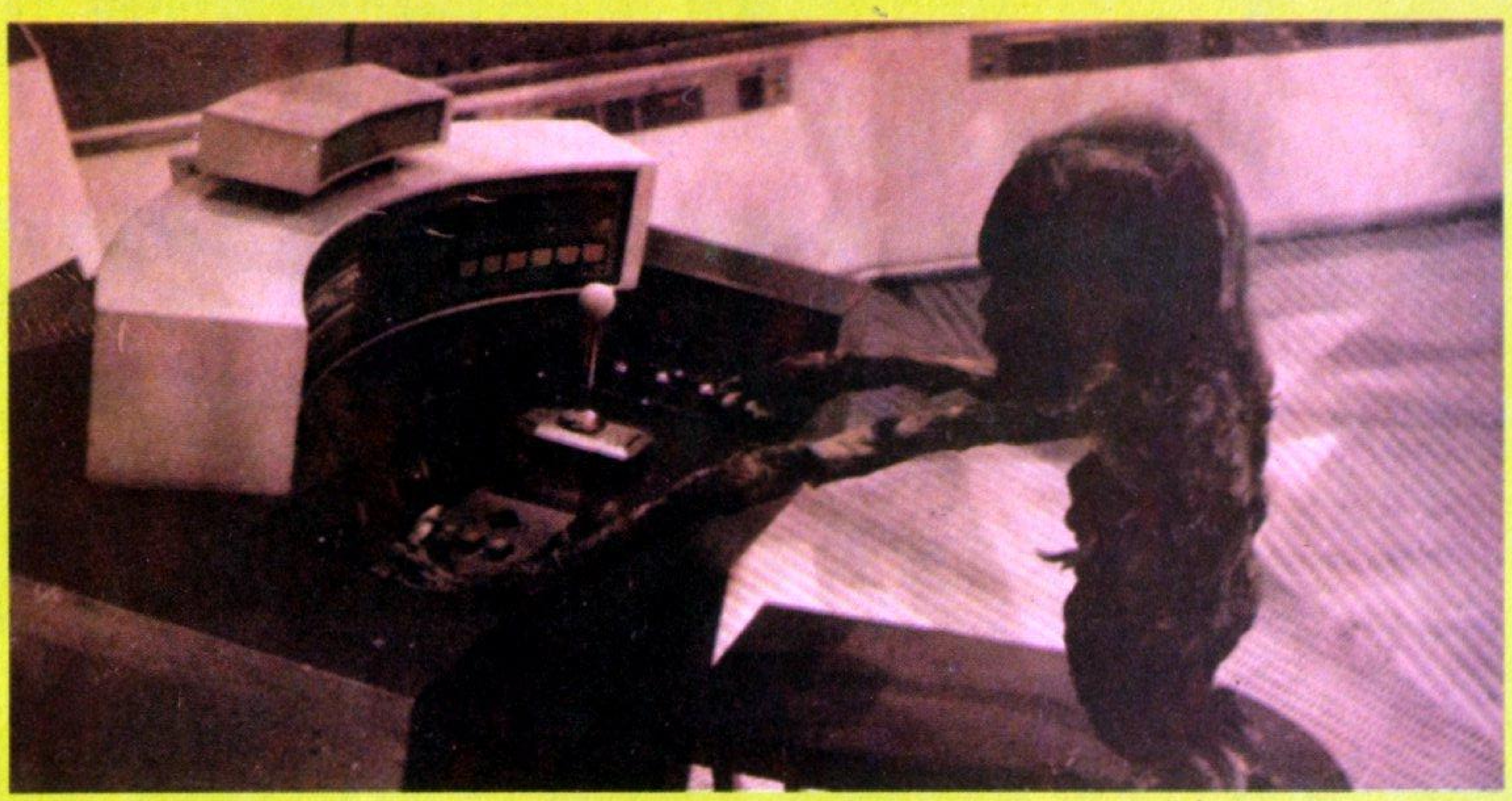
Next time, we'll take a look at Kevin Clarke's novelisation of his *Silver Nemesis* script and Graeme Curry's prose version of *The Happiness Patrol.* And to top it off, we'll complete the Hartnell run of novels with a look at Terrance Dicks' *Planet of Giants.*

EPISODE GUIDE



SEASON 16: TOM BAKER

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
5A	THE RIBOS OPERATION by Robert Holmes Dir: George Spenton-Foster Prod: Graham Williams S.E.: Anthony Read	**4**	Ian Marter	84			2.9.78 23.9.78	The Key to Time Season begins. First Romana (Mary Tamm) story. Cyril Luckham played The Guardian (probably White!), Prentis Hancock as the Captain, Iain Cuthbertson as Garron, Anne Tirard as The Seeker.
5B	THE PIRATE PLANET by Douglas Adams Dir: Pennant Roberts	**4**		75			30.9.78 21.10.78	Bruce Purchase played The Captain, Andrew Robertson, Mr. Fibuli.
5C	THE STONES OF BLOOD by David Fisher Dir: Darrol Blake	**4**	Terrance Dicks	99			28.10.78 18.11.78	One Hundredth Story. Birthday scene recorded, but not included in final edit. Beatrix Lehman played Professor Rumford, Susan Engel as Vivien Fay/Cessair of Diplos. Wirrn cameo.
5D	THE ANDROIDS OF TARA by David Fisher Dir: Michael Hayes	**4**	Terrance Dicks				25.11.78 16.12.78	Version of *The Prisoner of Zenda.* Peter Jeffrey played Count Grendel, Cyril Shaps the Archimandrite.
5E	THE POWER OF KROLL by Robert Holmes Dir: Norman Stewart	**4**	Terrance Dicks				23.12.78 13.1.79	Mostly location: Philip Madoc played Fenner, John Leeson, Dugeen, John Abineri as Renquin and Neil McCarthy as Thawn.
5F	THE ARMAGEDDON FACTOR by Bob Baker and Dave Martin Dir: Michael Hayes	**6**	Terrance Dicks				20.1.79 24.2.79	Episode One: 500th Episode. John Woodvine played the Marshal, Lalla Ward as Princess Astra, William Squire as The Shadow, and Valentine Dyall, The Black Guardian. Last *Who* story together for the two writers.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85– Winter 1985).

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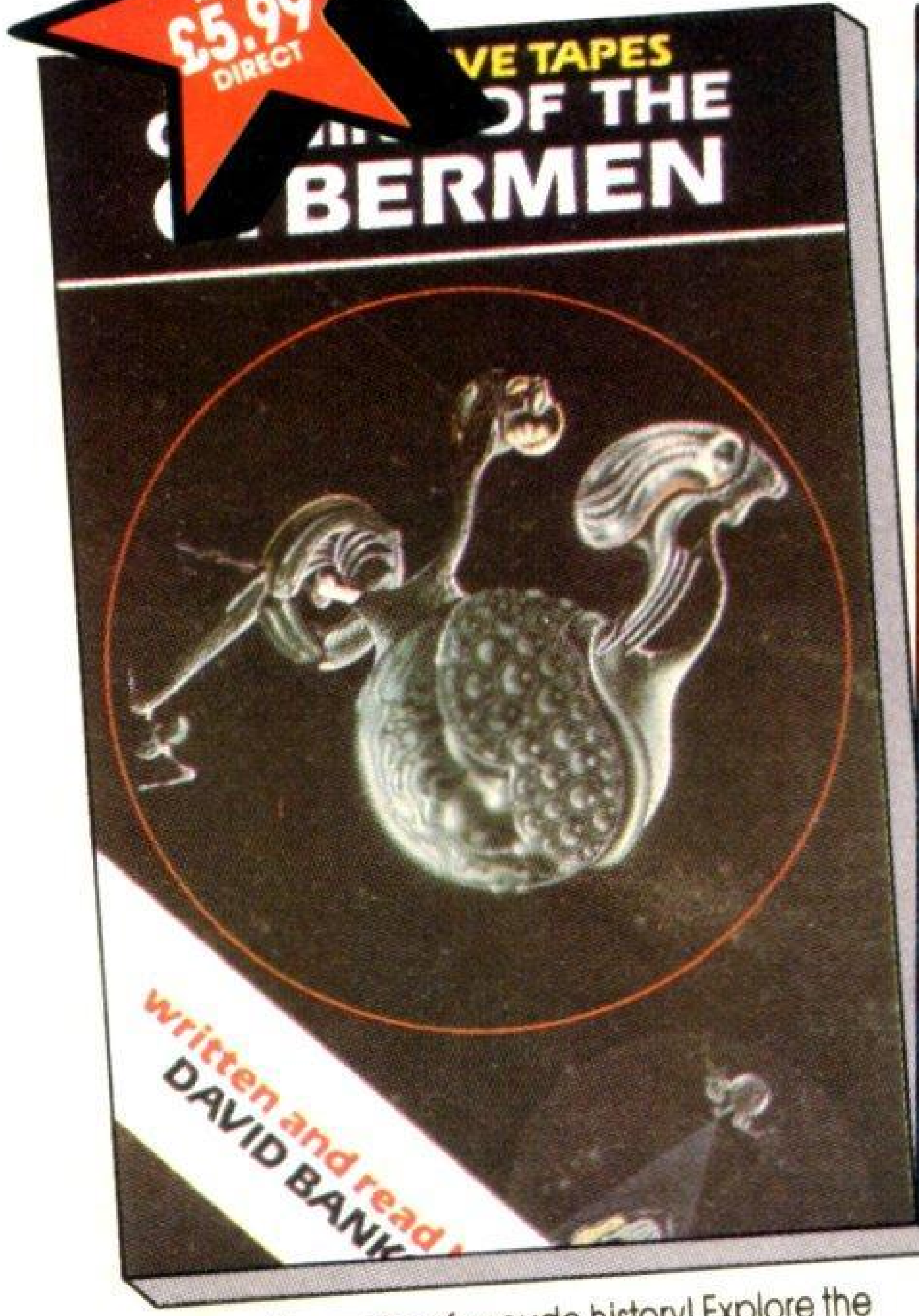
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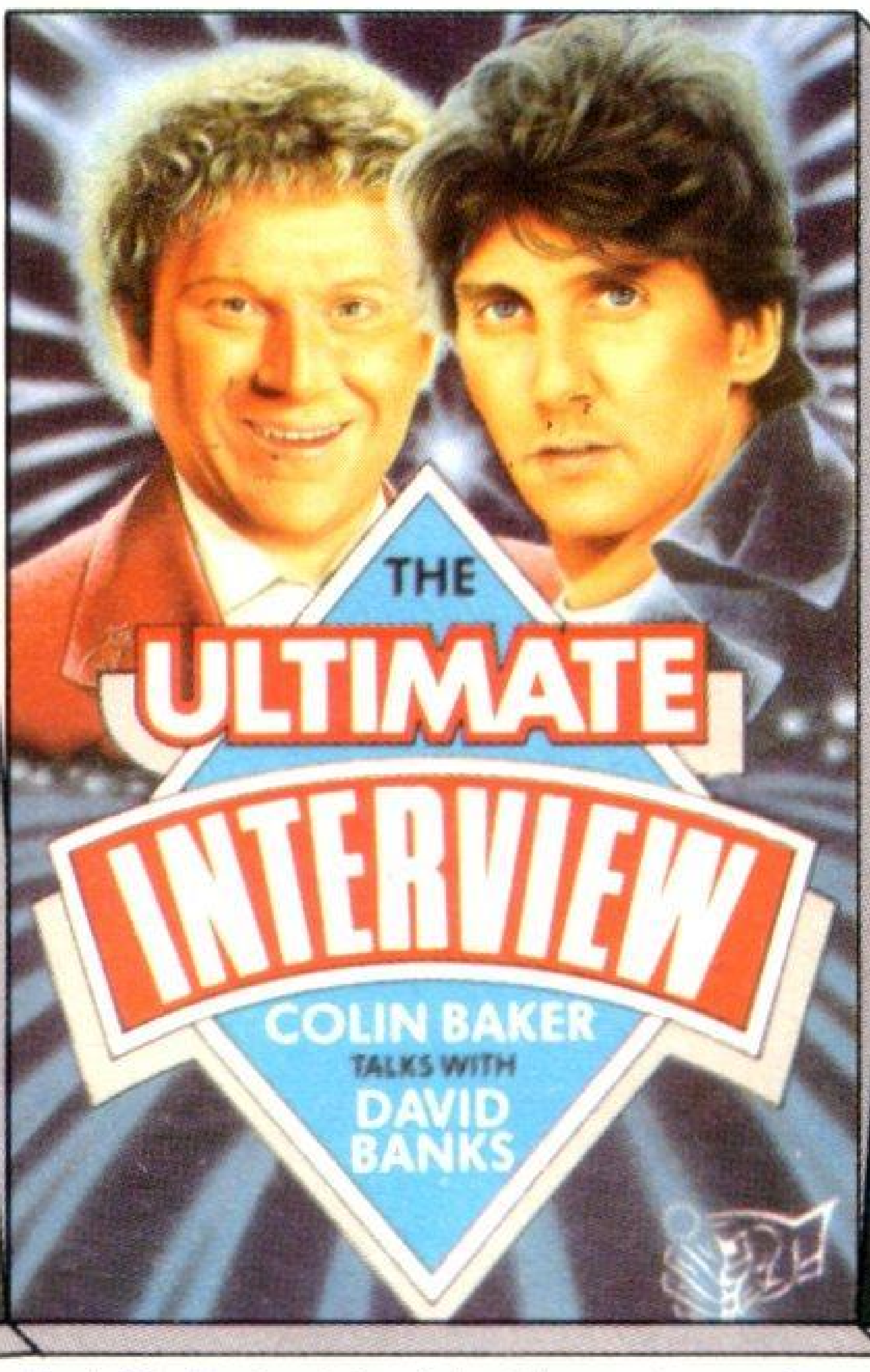
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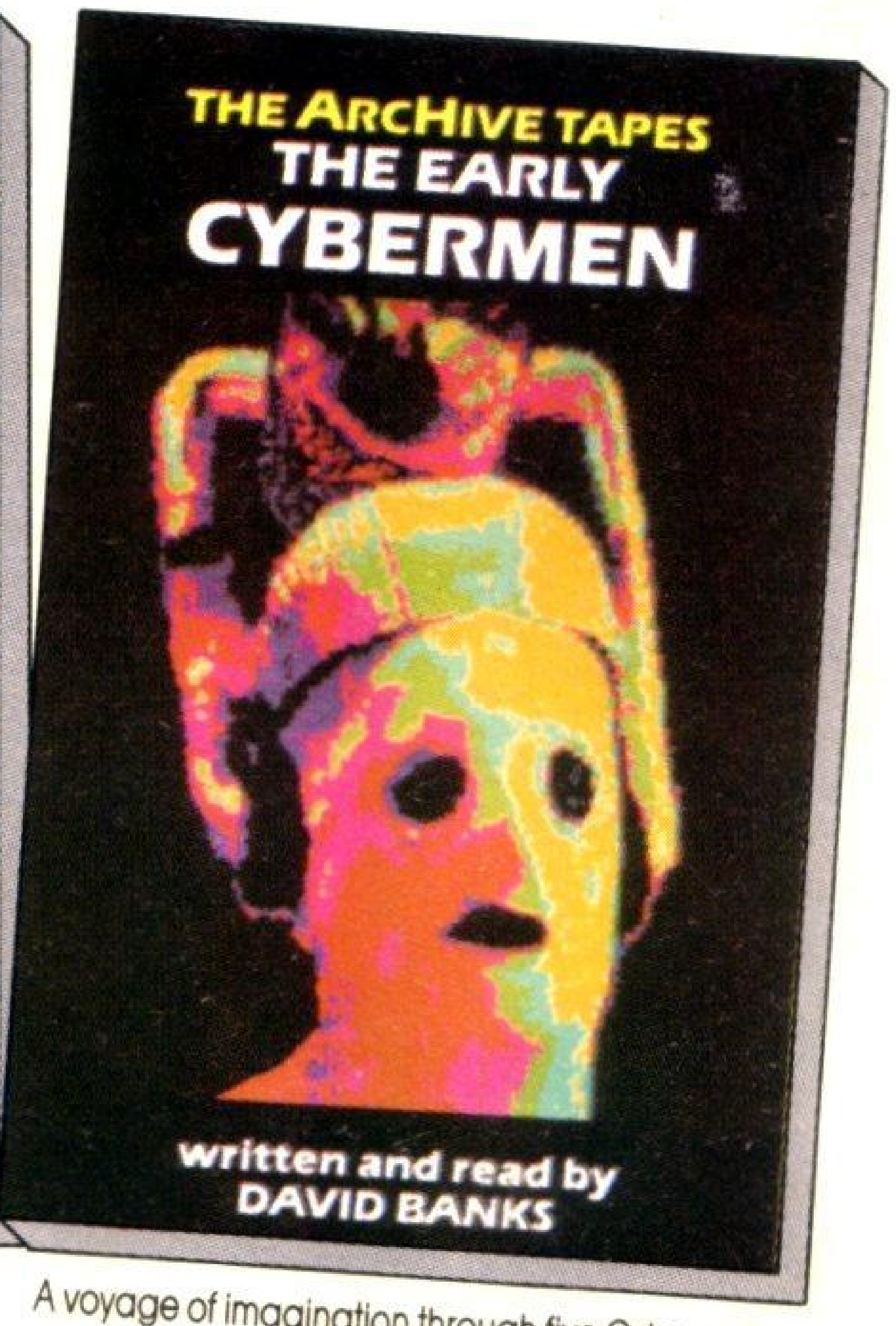
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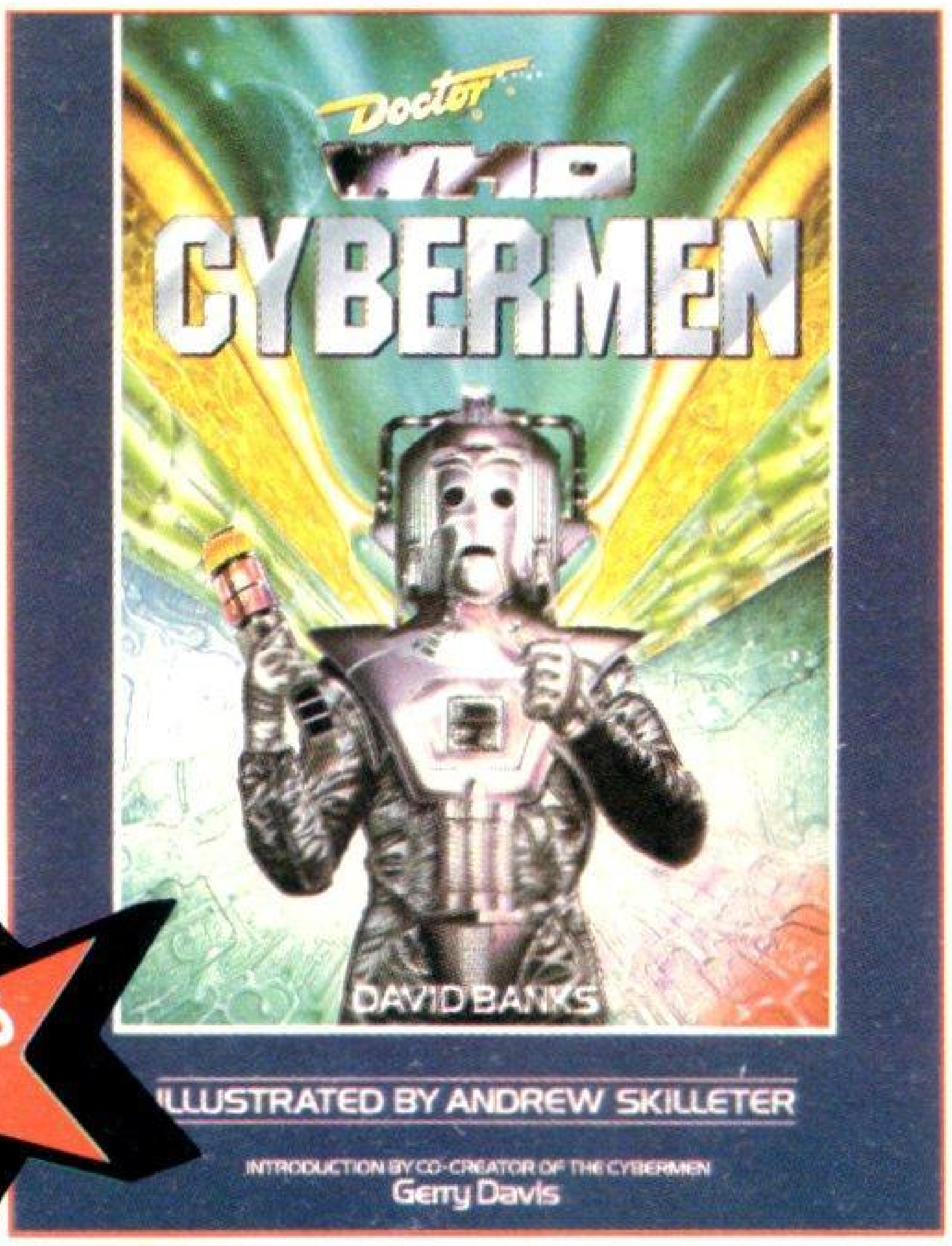
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